

H17 Casadems

disques

**DECEMBER
1930**

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PHILADELPHIA, PA., U.S.A.



disques

FOR DECEMBER 1930

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H. ROYER SMITH COMPANY, PUBLISHERS, PHILADELPHIA

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15¢ PER COPY-4.50 PER YEAR

OUTSIDE U.S.A. \$2 PER YEAR

disques
PUBLISHED BY H. ROYER SMITH CO.
10TH & WALNUT STS., PHILADELPHIA, PA., U.S.A.

VOL. I

DECEMBER, 1930

No. 10

"THERE are no good orchestras,"

Richard Strauss once said: "There are only good conductors." Truth is a slippery and sadly abused word, the precise meaning of which seems since time immemorial rather neatly to have eluded mankind; but the German composer's observation is so sound and plausible, as events of the past twenty or thirty years have brilliantly attested, that it seems fairly safe to apply the term. This age has witnessed a vast number of important and revolutionary changes in music and methods of music making, but surely none quite so striking, so significant and so far-reaching in its consequences as the incredibly rapid rise of the once humble orchestral conductor. In the space of a few short years he has leaped from a position of obscurity and comparative unimportance to one of absolute authority. His job once called for no outstanding talents, intelligence or artistic ability; any fairly competent time-beater, in fact, was deemed equal to the task. It is different today. Now the position demands not only a profound musicianship and a thorough knowledge of the music of all countries and ages; it also calls for creative gifts of a rare and subtle order. There is prob-

ably no class of men more earnestly envied than conductors. Few positions in any of the arts, sciences, or professions, indeed, carry with them more weight, dignity and influence. Few, too, are better paid.



As the conductor has increased in public esteem, the soloist—whether pianist, violinist or vocalist—has noticeably declined. The position once held by the soloist is now not only seriously challenged by the conductor; it is, in many cases, actually occupied by the conductor. No longer is a famous pianist or violinist or vocalist the principal item on a symphony program. The poor vocalist, indeed, is in rare luck if he or she manages to appear with a large orchestra at all. The instrumentalists, of course, fare somewhat better—principally because there are a great many concertos of solid worth for them to play; they have a more plausible place on a program than the vocalist. But it is the conductor who arouses most interest; it is the conductor who draws the largest crowds; it is the conductor who receives the most applause; it is the conductor whose efforts are commented on at most length in the papers the next morning. Nothing about the conductor escapes notice. The cut of his clothes, whether or not he uses a score, in whatever or not

he uses a baton, whether his movements are graceful or clumsy, whether he smiles or scowls at his band—all this, despite its palpable irrelevancy to the matter at hand, is apparently of engrossing interest to symphony audiences. The interest and affection and adulation that formerly were lavished so generously and so indiscriminately upon famous soloists now settle upon the grateful heads of orchestral directors.



It is a significant fact that many prominent instrumentalists, men whose artistic ability is universally recognized and esteemed, are taking an increasing interest in conducting. Pablo Casals, the 'cellist, and Ossip Gabrilowitsch, the pianist, to mention only two, devote as much time to conducting as they do to playing—perhaps more. And there are plenty of others.



In this sudden exaltation of the conductor there is, of course, a great amount of nonsense. Much senseless prattle about this or that conductor's methods (*i. e.*, the burning question of whether or not he uses a score or baton) is printed, and the whole business of conducting is discussed with about as much intelligence as is used by the movie magazines in discussing the art of the moving picture people. The important thing about conductors generally escapes notice. The important thing is that some conductors contrive to make music—even music that is intrinsically worthless—fresh and live and radiant, and others make even the greatest composition dull and insufferable. Perhaps no better and more accurate way of judging a conductor's ability could be devised than by means of a phonograph record. Of course, it can be argued that recording seldom does ample justice to his efforts, that the reproduction too often misses many subtle effects. But recording today has reached a state where it is generally possible to determine pretty accurately whether the faults of a disc are mechanical or artistic ones. The phonograph listener is not influenced, consciously or unconsciously, by the conductor's personality and such external and relatively unimportant things as the purely physical motions he makes in directing his band. In concert even the best critics have difficulty in remaining uninfluenced by such things. Quite often, indeed, they admit frankly that it is impossible, that they can't separate the conductor's personality from his music, and so a great deal of matter is included in their criticisms that, however interesting reading it may make, actually has little or nothing to do with the purely musical side of the concert. But the phonograph record gives nothing but the music—or, to be exact, a considerable portion of it—and so the conductor's personality, his appearance and his methods of directing the band count for nothing.



Surely few people have sounder reason to be grateful for the modern phonograph than the conductor. It affords him his one and only opportunity to seize that elusive thing known as immortality. His art, like that of the singer or the instrumentalist, is only of the moment. It ceases the moment his performance ends. And when he dies it perishes altogether. Such great conductors of the past as Hans von Bülow and Hans Richter remain great in our minds only through hearsay. We have no direct, tangible proof of their conductorial ability. Bülow, as a matter of fact, is remembered chiefly as the first husband of Cosima Liszt. Until comparatively recently it couldn't be said that this fact—that recording offers the conductor a golden opportunity to be remembered in the years to come, that it broadens and expands his field enormously—it couldn't be said that this fact seemed to make a visible impression upon the majority of conductors. Too many of them were interested in the

phonograph only because it afforded them an additional means of revenue—in plain terms, because there was money in it for them. It is encouraging to note the change that this attitude is undergoing. Many of the more prominent orchestral directors have obviously given the matter careful consideration. The close attention they give to their recordings proves this. Surely, if conductors take their art seriously, if they are convinced that their labors are important and necessary to the progress of music—if they believe this profoundly, as they have sound reason to believe, they will almost have to consider the phonograph seriously. The painter, the composer, the novelist, the poet, the playwright—all these work in media that readily lend themselves to permanency. The only thing necessary for them to become immortal is that their work warrant it. Through the medium of the phonograph and recorded music, the conductor is now placed on almost equal terms with these other artists. It is scarcely necessary to add that the conductor's increased interest in recording will benefit the record collector immeasurably.



HENRY C. PITZ, who contributes the frontispiece to this issue, is a well known illustrator, specializing on historical, mediæval and legendary subjects. He has illustrated numerous books, among the most recent of which are "Tale of the Warrior Lord," which is a translation of the *Cid*, and Charles Kingsley's "Westward Ho!" Mr. Pitz' work has also appeared in many magazines, including *Harper's*, *Scribner's* and *Century*. He is co-author with Edward Warwick of "Early American Costumes," recently published by the Century Company. Mr. Pitz was born in Philadelphia in 1895.



ISAAC GOLDBERG, PH.D. (Harvard), who contributes the article "Jazzo-Analysis" to this issue, is the author of "Tin Pan Alley: A Chronicle of the American Popular Music Racket," which was published last month. Dr. Goldberg was born in Boston, November 1, 1887. He is the author of a number of books on letters, drama, sex and music, and has been particularly active in introducing Yiddish and Latin-American literature. Recent books of his have dealt with H. L. Mencken, George Jean Nathan, Havelock Ellis and "The Story of Gilbert and Sullivan," which is considered the standard book on the subject. His volume on "The Fine Art of Living" was published a few months ago. Dr. Goldberg, who is now at work on a book devoted to George Gershwin, is a frequent contributor to *The American Mercury* and other periodicals.

SUBSCRIPTIONS

Subscription price \$1.50 per year (Outside U. S. A., \$2.00 per year). All subscriptions should be sent and all checks drawn to the order of H. Royer Smith Co., 10th and Walnut Streets, Philadelphia, Pa., U. S. A. As an index will be published at the end of the year you should specify that your subscription start with the March issue (Vol. I, No. 1). Back numbers may be had at 15c each postpaid.

CODE

The first letters in the record number indicate the manufacturer and all records are domestic releases unless the word **IMPORTED** appears directly under the number: B-Brunswick, C-Columbia, EB-Edison-Bell, FO-Fonotipia, G-National-Gramophonic Society, HO-Homocord, O-Odeon, PA-Parlophon, PD-Polydor, R-Regal (English), and V-Victor.



Jazzo-Analysis

ISAAC GOLDBERG

I have always thought that all critics, whatever the special nature of their tasks, should make a fairly thorough study of music. Not merely the biographies of famous composers or even the psychology of composition; the first alone is, in my eyes, rather superficial, however pleasant. I mean the study of music as structure, as tonal relationship. If this sounds forbidding, so much the better. We have altogether too much pretty-pretty writing about the arts; it may make nice reading for culture clubs and help provide a living for typesetters, but it gets us exactly nowhere.

Music has often been referred to as the least representative of the arts; that is to say, it is the art which has the least discoverable reference to nature. The novelist and the poet use words which, however far they may stray from colloquial usage, yet are the recognizable media of our daily necessities of communication. All painters, with the exception of the more determined modernists, depict, with varying independence, sights that are ultimately referable to our environment. It is thus possible, in the criticism of fiction, poetry, painting and architecture, to go off on a tangent of irrelevancy. It is altogether too easy to stray from the esthetic core and wander all around a wordy circumference.

This is not to say that music critics, unlike their fellows in the other arts, invariably stick to the point. They do not. But I do believe that they are more easily discovered when they attempt to cover up their deficiencies with a great deal of chatter that has nothing to do with the case. Music critics who speak of the scenes that certain compositions suggest to them, and fail to discourse upon the problems inherent in the music itself, practise self-betrayal. They may excuse themselves by pointing to the development of the symphonic tone poem, the very

name of which (like that of Wagner's music drama) suggests a mingling of arts. To anyone who really fancies himself as a genuine critic of music I suggest for elaboration and solution the following problem: Why has the program offered by a composer in explanation of his music little or nothing to do with the esthetic evaluation of that music?

But I threaten to go far afield. Music, being the most presentative of the arts, offers fewer temptations into irrelevancy, and at the same time provides readier means of exposing this fallacy.

Among the grand public the fallacy often takes the form of confusing music and morals. This, indeed, is where jazz enters. Much of the opposition to jazz has been based upon mental inertia. It is something out of the routine; therefore, being strange, it is greeted with hostility. It is traceable to the Negro. It is developed, commercially and artistically, by the Jew. To academic timorousness is added social prejudice. Like ragtime, of which it is a free development, it traces its ancestry back to roustabouts, black trash, dives and brothels. So that, to the other objections, is added a powerful moralistic odium. Not this alone. Jazz itself is a symptom of rebellion against routine—not only the pitiless routine of living, but the sterilizing routine of musical academicism. Jazz, in short, is the *enfant terrible* of the tonal art. It has psycho-analyzed our national music.

It would be interesting to discover the proportion of this social and moral element in the opposition that jazz, during the past quarter of a century, has vanquished. In a recent article Mr. Daniel Gregory Mason, from whom we have all learned many things about music, returned after many years to a favorite theme. He has always exhibited a certain moralistic rancor against ragtime and jazz, but also he has sought to justify his attitude on purely musical grounds. He is optimistic enough to believe that jazz has proved a fiasco; that word is his.

Well, all I can say is that musical art in America can stand a few more such fiascos.

In what does this fiasco consist? Deems Taylor wrote some years ago that American popular music was the best in the world. During the past thirty-five years that popular music has grown richer in rhythm, melody, harmony, counterpoint and orchestration. The ear of the average listener today is attuned to subtleties in all these departments that, fifteen years ago, would have baffled it. Our public has a new sense of color and vitality. Many of our Tin Pan Alley products exhibit, in both words and music, a relevancy to actual life, a vigor and an authentic, esthetic quality that are not frequently matched by the so-called "art songs" turned out by composers who look down upon the Alley. Everything has been gain; there has been no loss. Taste has improved remarkably.

Ragtime and jazz have appealed to many symphonic composers throughout Europe; they have been ready with the recognition that our own academists withheld. In our own country a small group of serious composers has already proved that it is possible to incorporate into symphonic music many of the attributes of jazz. This is, of course, merely a repetition of symphonic history: the symphony as we know it today is a development out of contrasted dances.

If this is a fiasco, I can but repeat my prayer for a few more fiascos.

I have in mind, for the moment, two young Americans who, in ways determined probably by the mysteries of their personalities, have made lasting contributions to our new music through their manipulation of jazz material. One of them

has committed the crime of becoming internationally popular; the other is known only to relatively few devotees of the concert hall. The first, of course, is George Gershwin; the second is another New York Jew, Aaron Copland. If it were possible for a single composer to unite in himself the qualities that are divided between Copland and Gershwin, we should have at last the Great American Composer.

Copland is our best theorist of jazz, and everything he has written or said on the subject (for he is an admirable lecturer) is of primary importance. It is true that a few years ago Copland, in a public statement, seemed to jilt Lady Jazz; this, however, cannot erase the pages of his Concerto, or invalidate his excellent theoretical discussions of the subject. To Copland jazz does not necessarily contain syncopation, without which ragtime would cease to be. Jazz to him is a system of polyrhythms. But jazz is too tricky, too versatile, to be defined so simply. It affects every aspect of musical composition. Copland's Concerto—for which many metaphorical eggs were thrown upon his intrepid person—was one of our earliest proofs, and one of our most modernistic, that one to whom the jazz idiom is native could adapt it to the loftiest forms of musical expression.

To the materials of music jazz has contributed, among other things, the so-called "blue note" and the harmonies of which it forms a part. The blue note is the flatted third of what we call our major scale; but one of the results of the blue harmony has been to weaken our feeling for the formerly sharp distinction between major and minor. I wonder whether this feeling was ever very strong with the Negro. There are, in the folk music of other races, analogies to the blue note. They seem, likewise, to carry connotations of melancholy. (If we were to trace this Greek word back to its origin, we should discover that it meant "black humor"; how the "blacks" became the "blues" is a problem for color psychologists.) I naturally think of the folk songs of that pietistic Jewish sect called the Khassidim. The mystical, democratic frenzy of their worship has developed a type of song that reveals more than one analogy to the spirituals of the Negro. It may not be—I do not believe it is—altogether an accident that the artistic development of jazz in this country has been largely at the hands of Jews. The Jew, like the Negro, ultimately derives from a hot climate—his history has been one of oppression; at both the Oriental and the Occidental ends he is linked to a primitivity that we associate with less inhibited self-expression.

There is no space, unfortunately, to expatiate upon this aspect of the subject.

Returning to Copland and to Gershwin: Copland, speaking in academic terms, comes down from symphony to jazz, while Gershwin rises up from Tin Pan Alley to symphony. In either case, however, there is a refreshing lack of condescension toward the material. It is just as natural for Gershwin to write a "blues" or a Charleston as it was for Haydn or Mozart to write a minuet. Copland, with his sound technical equipment and his thorough training, responds more naturally to the more recondite implications of jazz; Gershwin, by training and by nature more simple, is for this reason more interesting in his progress.

I have spoken of condescension in relation to the use of jazz material. It is to be discovered very frequently in the work of capable, but hardly inspired, American composers who approach their labors in the spirit of a slumming expedition among the proletariat of the national music.

It is to be discovered, too, among genuine admirers of jazz when they unconsciously offer apologies for their admiration. Jazz, they tell you, infects persons

with a fondness for rhythms, with a response to the simpler forms of contrapuntal treatment, and leads them eventually to the established classics. This is all very true and delightful; but when jazz is good it is good in and for itself and not obliquely. I have heard many a symphony that was not the esthetic equivalent of a thirty-two bar chorus out of Witmark's, Remick's, Harms, Robbins, Harry Von Tilzer, or a dozen other professional parlors on Broadway. When jazz is bad it is atrocious; fortunately, it is always short.

Gershwin in himself embodies the evolution of jazz from the thirty-two bar formula to the concert hall. He is largely an instinctive writer who learned as he composed. He was experimenting, out of a necessity in his nature, long before he could name the processes that he was using. With him, knowledge came before terminology. He and I have more than once discussed the question whether he would have been a finer composer today if he had received a thorough orthodox grounding in musical principles as a child. I remember, also, a very delightful evening with Copland—he happens to be one of Gershwin's most understanding admirers—a day before his *Concerto* broke upon Boston's mystified ears. Such a discussion with Copland would have been unthinkable, because so obviously unnecessary.

I would not set it down as a general rule, but in the case of Gershwin I am inclined to believe that, had he been trained as a musician rather than having stumbled upon his career, the history of our modern popular music would be far less interesting than it is. Consider what he has accomplished thus far with a few years' lessons at the piano and a harmonic grounding that could be acquired in a year or so at a conservatory class. Today Gershwin is self-taught in the higher problems of music, from harmony to orchestration. The advance that he made in writing for orchestra between his *Concerto in F* and *An American in Paris* is truly phenomenal. His musical intuitions are to him more than a conservatory faculty. I must confess that I am quite as happy about his early lack of orthodox training as I am now about his strikingly successful efforts to remedy his deficiencies. What books have to teach we all can learn; he has always had what no books can give.

Gershwin, with the *Rhapsody in Blue*, lifted jazz "above the dance." In the *Concerto*—insufficiently appreciated because too seldom heard and too melodious—he set out to show that he could write abstract, non-programatic music. In his Preludes he demonstrated that the jazz content could be adapted to romantic as well as to classical forms. He may yet show us that the jazz idiom, in the hands of a native talent, may be adapted happily to such a flexible form as the opera.

"What do I care about jazz?" he once exclaimed to me, just as, when he was considering an opera, he whimsically queried, "What do I know about opera?" He knew little about *Concerto* form until after he had signed the contract to provide one for Damrosch. In making his strange exclamation about jazz, what he really meant, of course, was this: that he writes music, not formulas. The music is the thing. If some of the professional condemners of jazz were to run through his hundreds of songs they might be surprised to discover how ingeniously he varies his uses of the "blue" note, how logically his melodies are constructed, how frequently he hits upon felicitous phrases, how simply and yet effectively he achieves—within the rigid pattern that he has to deal with—effects of vital variety. A surprising number of these songs is free of syncopation. The finer examples, placed side by side with the art songs of our day and our country, outvie them in originality, vigor, sincerity.

Copland, it seems, is too "wild" for our conservatories; Gershwin is too "superficial." I venture to suggest that the students of the nation could only benefit if Copland, Gershwin and their fellows were to be introduced actively into the curriculum. The students, did I say? How about the teachers?

Jean Sibelius*

LAURENCE POWELL

II

Symphonies Nos. 1 and 2—Romance, Op. 78

By arranging to contribute 50,000 marks towards the production of a series of records of Sibelius' greater works, the Finnish Government has not only done honor to Sibelius but has become the benefactor of all serious-minded music lovers. Sibelius' true stature is now apparent to all, and the myth that he is only a composer of lyric fancies can be boisterously routed by the appearance of excellent recordings of his *First* and *Second Symphonies*. To know Sibelius only through his lyric piano pieces is akin to knowing Shakespeare only as the author of "Full Fathom Five" and "O Mistress Mine" while being totally ignorant of "King Lear" and "Macbeth." Whereas the piano pieces are fair fodder for the Sunday afternoon parlor pianist and go far towards justifying the appreciationist's favorite epithet "pretty," they could not lead even a musical Sherlock Holmes into suspecting the powers revealed in the symphonies, which are as far removed from prettiness as is a Dostoevsky novel. They offer no sops to any public, any critic or any fashion: they exist of, for and by themselves and seem to shout, "If you don't like us you can leave us." They are as absolute as the Brahms symphonies and express only abstract emotion.

Now just because of their very abstraction they suffer badly in the hands of appreciationists who, being unable to express nontechnically and yet informatively the meaning of the music, are forced to set their magazine imaginations to work and create Hollywoodish images and scenes behind the music. Paul Rosenfeld writes of the *Second Symphony*: "It is full of home sounds, of cattle, and 'saeters' of timbered houses and sparse nature." I have not noticed any cattle mooing, and how can music portray a timbered house as opposed to one of adobe? It is amusing to note the Columbia folder, issued with the records, quoting somebody as saying of the slow movement of the same symphony: "Imagine a lake in Finland surrounded by hills . . . dawn is breaking . . . threatening storm," while Georg Schneevoigt, a friend of Sibelius, quotes the composer as having intended this movement to be charged with patriotic feeling, the thought of brutal foreign rule bringing timidity of soul. This patriotic intent is rather different from the landscape effects discerned by the others, and the confiction only goes to prove the very abstraction of the music. You will note that Sibelius' reported explanation is abstract patriotism. However, one is forced to admit that abstract emotion is certainly expressed through something we can only call Finnish psychology, which is so far removed from the usual German psychology of the Beethoven and Brahms symphonies that it is an

*The first part of Mr. Powell's article was published last month.

obstacle to true perception of the inner meaning of the music until one is accustomed to it.

One often hears the charge that Sibelius' thematic material is banal and his melodies commonplace; but then so are those of Beethoven and Brahms, who did not disdain to use the notes of the common chord as main themes, the former in the *Eroica* and the latter in his *Second Symphony*. It is not so much the thematic material that counts but rather what is done with it. A popular song writer might hit on just as good a tune as Brahms or Sibelius, but all he can do with it is to clothe it in cheap harmonies and repeat it *ad nauseam*. Sibelius' strength lies in his great constructive powers and in his intriguing symphonic thinking, which is free from the academic learning that sometimes sterilizes Brahms' flights, and free from the conscious effort at symphonic development that sometimes makes Beethoven tedious.

Among noticeable characteristics of Sibelius' symphonic style may be mentioned a manliness abhorrent of all mawkish sentimentality yet not of melancholy: a terseness that will eliminate all conventional cadences and modulatory seams in the texture, shorten to a minimum all bridge passages, and yet delight in sustaining a twirling, swirling figure around one established tone almost to the point of exasperation. He delights in pithy themes that can be bandied about the orchestra or used as accompanying material, and yet revels in powerful broad melodies that are rarely allowed a complete stage to themselves until the climax is reached, when they steer their way into one's consciousness by very reason of the stertorous ejaculations that have preceded their unexpected entry. At any moment in the course of a movement the strings are likely to begin *fugato* a restless melismatic rushing about, which ceases as abruptly as it began: or there is a sudden cessation in the music, when one or two woodwinds will sing will-nilly whatever seems to have entered their heads at the moment: or perhaps the brasses will thunder forth imprecations, propound noble epigrams or hold a weird chord for several measures undisturbed. But in the end one realizes that all these various rather baffling happenings are integral stages in the forming of the main climactic idea.

Another secret of Sibelius' power lies in his orchestration: his symphonies are not orchestrated piano music, but every idea is inherent in the genius of the instrument or group of instruments that discusses it. His scores abound in contrasted colors which alone are enough to hold the interest: he is a great painter in sound, with a preference for the harder and more raucous sounds—his music belongs to the great out-of-doors rather than to the salon.

Symphony No. 1 was composed in 1899. No record seems forthcoming of the first performance, but the work was played in Berlin in 1900 under Robert Kajanus, who conducts these records. The work as a whole seems imbued with cosmic tragedy and often open rebellion. Consolation and sympathy, expressed in rich, deeply moving melodies, attempt to assuage the pessimism, but fail. The *Scherzo* tries other tactics in a mad Rabelaisian joke, but fails to dispel the gloom which the Trio again brings back with suggestions of former motives of the dominant sad mood. Even a further attempt on the part of the *Scherzo* is almost angrily thrust aside by the opening of the *Finale*, which is a repetition of the melancholy clarinet melody that opened the symphony except that it is sung by violins and is now tense and tragic. However, after much wild restlessness in the *Finale*, a last tremendously human or even perhaps divine effort is made at consolation, but it is rejected and the symphony ends in a hopeless mood. The lyric melodies in this work will haunt the hearer with their unearthly beauty: there is something more in them

than can be analyzed in text books or laboratories of modern stunts—the something that distinguishes great music from experimental capers. The work exhibits the very essence of Sibelius' individual style and goes far to show how independent of influence he was at the age of thirty-four.

The composition of the *Second Symphony* dates from 1901-1902. Theodore Thomas conducted the first American performance in 1904. This is a work of an entirely different hue from the *First*, not reaching such emotional depths and more genial, though at times robust in declamation. Sibelius intended it to be pastoral and patriotic and therefore very Finnish. It presents a more or less classical face, though in character rather than in form. The first movement is cheerful, blustering and optimistic and quite short. Had Sibelius written *Die Walküre*, he might have begun it as he does the slow movement, with its padding about in the bass. At the beginning of the second record-side of this movement is to be found the most Sibelian melody in the whole symphony. It is composed in a scale much used by Sibelius, namely the ordinary major scale with the fourth degree raised a semi-tone. It really is the Lydian mode but scarcely used as such. It is interesting to note that the Icelanders favor this scale in their folk songs. Can there be any psychological connection between a modern Finn's music and that of ancient Iceland? Is there some connection between the North and this scale? Of course, the Finns racially have little to do with the old Scandinavian stock. The *Scherzo* is rather a piece of restless nervousness than a joke, keeping one in suspense as to what might happen next. Mysterious drum beats heighten the suspense until the Trio gives us an appealing discourse carried on among oboe, clarinet and 'cello. The *Finale* contains two notable exceptions to Sibelius' general rule of procedure, for he begins the movement with a full presentation of his best thematic material rather than, as usual with him, holding it till the climax. Secondly, he consciously builds up a regular Tschaiowskyan lead into the final appearance of the main theme, whereas he usually gets there without letting you realize it.

The recording of these works leaves nothing to be desired: there is an astonishing clarity throughout, and the rich coloring is always apparent. We may rest assured that they are authoritative readings, since the composer himself chose Professor Kajanus to conduct them. As make-weights, on the tenth side of each album, we are given two excerpts from the *Karelia Suite*, early Sibelius, which will serve as excellent stepping stones to his greater style.

The *Romance* for violin and orchestra, Op. 78, released by H. M. V., is in Sibelius' smaller manner. The violin solo part is full-blooded in the recording, often to the point of blatancy, but in spite of this flaw the record will be a favorite with those who like "pretty" things, while the symphonies will be in the library of all who have souls to be stirred. Sibelius sometimes caters to the Epicurean, but it is for the Stoic that he sings his biggest runes.

THE RECORDS

Symphony No. 1 in E Minor. Nine sides and *Karelia Suite*: Alla Marcia. One side. Both played by Robert Kajanus and Symphony Orchestra. Five 12-inch discs (C-LX65 to C-LX69) in album. \$10.

Symphony No. 2 in D Major. Nine sides and *Karelia Suite*: Intermezzo. One side. Both played by Robert Kajanus and Symphony Orchestra. Five 12-inch discs (C-LX50 to C-LX54) in album. \$10.

Romance, Op. 78, No. 2. One side and *Sentimental Romance* for Violin and Orchestra, Op. 28. (Stenhammar.) One side. Both played by Goteborgs Symphony Orchestra conducted by Tor Mann. One 12-inch disc (V-Z206). \$1.75.

Some Borodin Records

RICHARD J. MAGRUDER



The ticklish question of precisely what it is in a work of art that gives it permanency, that makes it live and sound and apposite and bouncing for all ages—this delicate and seemingly innocent matter has long been an awkward stumbling-block for countless harassed essayists and philosophers. To those who cherish a naïve belief in the superior wisdom and sagacity of the human race it must cause considerable annoyance and embarrassment. For, like many another apparently simple and trivial question, it has never been answered satisfactorily—and probably it never will. A truly appalling number of platitudes, of course, has been advanced in an attempt to explain just what immortality consists of, but these platitudes, despite their formidable bulk, have a hollow, depressing ring and simply serve to make the question even more complex and difficult of plausible explanation.

Someone once observed that in every great work of art could be found a certain liveliness and gusto—"a heartiness akin to the smacking of lips over a good dish. It is not joy, for many joyless writers have displayed it; and it is often inherent in the blackest of tragedies. It is not ecstasy, although to ecstasy it may approach. I think it is almost a physical thing: it certainly involves a complete surrender to life, and an absorption of one's self in the functions of being. It is a drunkenness of the soul, perhaps: it is allied to that fierce pain and joy which we call ecstatic living, and which the creative artist must always seek to reproduce in his work, just as does every adequately existing person still reproduce it now and then in corporal life—and whether through gross sins or high-flown abnegations is, to the artist at least, quite immaterial. Yes, gusto, I would say, is the very life-blood of art; and solely by the measure of art's possession of what I have called gusto does art overtop life, when art is able to distill the quintessence of that which in reality is always more or less transitory and alloyed." (James Branch Cabell in *Beyond Life*.)

Mr. Cabell's neatly attired platitude, of course, obviously doesn't answer the question, or even come close to answering it, but it is at least plain that, as far as it goes, the observation is sound and true. This gusto and liveliness stand out saliently in Borodin's most enduring and persuasive music; they are, indeed, almost the first things one notices when approaching this composer. Whether they will also help make him immortal is a question that time alone can answer. But they do contribute toward making him one of the most interesting and invigorating of those Russian composers who achieved world-wide recognition during the latter part of the past century. Yet in spite of the indubitable presence of these and many other engaging qualities (qualities which, incidentally, nearly always make for successful recordings), his works somehow have never made an appreciable dent into the gramophone catalogues. Squeezed into the B section, already bulging pleasantly with masterpieces by Bach, Beethoven and Brahms, Borodin's works occupy comparatively scant space and do not make an especially imposing showing.

Recently there have been indications of an increasing interest in Borodin's works. The *Nocturne* from the *Quartet in D Major* has popped up on the lists several times during the past few months, and now the entire work (a score being unavailable at the moment, it is impossible to state whether there are any cuts) is issued by

the Italian branch of Columbia. This work, Borodin's second in that form, is dedicated to Madame Borodin. No sharper contrast could be imagined than that afforded by this Quartet and some of Borodin's better known works. Whereas in his orchestral and stage works it is his nationalism, orientalism, massive structural strength, and wealth of color that stand out most prominently, the Quartet relies on pure loveliness and sheer lyric beauty for its effect. Like the larger works, of course, it is full of color effects, but these, one feels, are not introduced merely for their own sake: an integral part of the work, they are deeply rooted in the music itself.

The first movement, *allegro moderato*, opens simply and directly, with a broad melody on the 'cello, which is presently taken over by the first violin. A typically Slavonic theme follows on the first fiddle, with a lovely *pizzicato* accompaniment, which the recording brings out delightfully. The movement, though highly original and individual, suggests Schubert and Dvorák, especially in its attractive harmonies and modulations. The vivacious *scherzo*, predominated by a bright *allegretto* figure on the violins, is contrived with the utmost delicacy, lightness and piquancy. The *Nocturne*, of course, is already quite familiar. With its subdued passion, its languorous atmosphere and Oriental sensuousness, it is one of Borodin's most thoroughly original and characteristic pieces. The brisk *Finale*, though generally considered to be inferior to the preceding three movements, proceeds as irresistibly as a Haydn movement. The Poltronieri Quartet have gauged the mood of the work accurately, and their work throughout maintains a high standard. They rather stress the sentimental side of the music, but the effect is not mawkish or objectionable. Sentiment, like melody, is considered somewhat disreputable these days, so that the liberal dose here administered by the Poltronieri Quartet appears almost in the nature of a novelty. The recording is unmistakably fine.

The *Prince Igor* excerpts are not numerous, but the few that are available are excellent and permit one to obtain a fairly good idea of the fine strength and fire of the work. In them the source of Borodin's power can be discovered. The slightly flaccid Overture has been recorded by Albert Coates. Based on themes taken from the body of the opera, it was never written out by Borodin, but Glazounow, who often heard the composer play it on the piano, reproduced it from memory and orchestrated it. It is a mildly effective piece, but by no means so significant as what follows. Coates' reading is properly virile and robust, and the recording is quite satisfactory. The Song of Prince Galitsky, sung by Chaliapin, comes from the first scene of the first act. Sung boisterously and with joyous abandon, the disc is an attractive one; the recording and orchestral accompaniment are both good. The Arioso of Jaroslavna, sung by Nina Koshetz, occurs near the beginning of the second scene of the act. The music is concerned with the meditations of the princess over her loneliness and the fate of her lost husband. The singing is smooth and moving, and the plaintive orchestral accompaniment is excellently achieved, as is the recording.

One of the finest passages in the entire score, a passage full of warm, flowing melody, is Prince Igor's aria in the second act, where he meditates over his misfortunes. George Baklanuff has a voice singularly well adapted for music of this type, and here he employs it with thrilling effect. Dr. Weissmann's orchestra renders a full and vigorous accompaniment, and the recording is superb, though it tends to favor the voice a little too much. Chaliapin and Coates have made a record of the aria of Khan Kontchak, also from act two. It is a fine, stirring aria, and Chaliapin sings it jovially, splendidly supported by Coates and the orchestra. The magnificent set of dances, commonly known as the Polovitsian Dances, follows shortly after this aria. Several versions exist. Of them all, perhaps, Albert Coates'

performance, containing the choral parts, is the most enjoyable. The orchestral versions vary in merit. That by the Cleveland band is well played and recorded, and so is Sir Thomas Beecham's performance, which contains, in addition, some blazing work from the brass. The Philadelphia Orchestra record is unsatisfactory. An early electrical recording, it is woefully cut; moreover, it is taken so rapidly by Stokowski that it quite loses its effect. The Polovitsian march, which forms the prelude to the third act of the opera, has been recorded—but with only moderate success—by Sir Thomas Beecham and the Royal Philharmonic Orchestra. No superlatives are necessary in describing it.

The so-called "symphonic sketch," *On the Steppes of Central Asia*, is, next to the two symphonies, the second of which should afford tempting recording material to Albert Coates, considered Borodin's most important orchestral work. Dedicated to Liszt, the piece was intended as a sort of musical accompaniment to one of a series of historical *tableaux vivants* which formed part of the celebrations of the silver

THE RECORDS

Quartet in D Major. Six sides. Played by Poltronieri Quartet. Three 12-inch discs (C-D14633 to C-D14635). \$2 each. *Miniature Score: Eulenburg No. 201*.

Prince Igor: Overture. Two sides. Played by Symphony Orchestra conducted by Albert Coates. One 12-inch disc (V-9123). \$1.50.

Prince Igor: Act I—Song of Prince Galitsky. One side and *Boris Godounow*: Act 2—In the Town of Kazan. (Moussorgsky.) One side. Both sung by Feodor Chaliapin (Bass) with orchestra. One 10-inch disc (V-1237). \$1.50.

Prince Igor: Act 1—Arioso of Jaroslavna. One side and *Sadko*: Berceuse. (Rimsky-Korsakow.) One side. Both sung by Nina Koshetz (Soprano) with orchestra. One 12-inch disc (V-9233). \$1.50.

Prince Igor: Act 2—Prince Igor's Aria. Two sides. Sung by George Baklanoff (Baritone) with Berlin State Opera House Orchestra conducted by Frederick Weissmann. One 12-inch disc (PA-E11014). \$2.

Prince Igor: Act 2—Aria of Khan Kontchak. One side and *Sadko*: Song of the Viking Guest. (Rimsky-Korsakow.) One side. Both sung by Feodor Chaliapin (Bass) with orchestra conducted by Albert Coates. One 12-inch disc (V-6867). \$2.

Prince Igor: Act 2—Ballet Music. Two sides. Rendered by Chorus and the London Symphony Orchestra conducted by Albert Coates. One 12-inch disc (V-9474). \$1.50.

Prince Igor: Act 2—Polovitsian Dances. Four sides. Played by Cleveland Orchestra conducted by Nikolai Sokoloff. Two 10-inch discs (B-15184 and B-15185). \$1.50 each. *Miniature Score: Philharmonia No. 171*.

Prince Igor: Act 2—Polovitski Dance. One side and *In the Village*. (Ippolitow-Iwanow.) One side. Both played by Philadelphia Orchestra conducted by Leopold Stokowski. One 12-inch disc (V-6514). \$2.

Prince Igor: Act 2—Dance No. 17. Played by Sir Thomas Beecham and the London Symphony Orchestra. Three sides and *Prelude in C Sharp Minor*. (Rachmaninoff-Wood.) One side. Played by Sir Henry J. Wood and the New Queen's Hall Orchestra. Two 12-inch discs (C-7138M and C-7139M). \$1.50 each.

Prince Igor: Act 3—March. One side and *Symphony "Antar."* (Rimsky-Korsakow.) One side. Both played by Sir Thomas Beecham and the Royal Philharmonic Orchestra. One 12-inch disc (C-50130D). \$1.25.

On the Steppes of Central Asia. Two sides. Played by Paris Conservatory Orchestra conducted by Philippe Gaubert. One 12-inch disc (C-67430D). \$1.50. *Miniature Score: Eulenburg No. 833*.

jubilee of the Czar Alexander II, in 1880. The program of the work is thus set forth:

The silence of the sandy steppes of Central Asia is interrupted by the first sounds of a peaceful Russian song. Then the melancholy refrain of an Oriental song is heard, and with it the tramp of horses and camels. A caravan escorted by Russian soldiers is crossing the immense desert, fearlessly continuing its long journey under the protection of the Russian troops. The caravan proceeds on its way. The songs of the Russians and those of the Asiatics gradually blend together in the same harmony; their refrains are heard for sometime and finally die away in silence.

The piece is well played by Gaubert and the Paris Conservatory Orchestra, and the recording is pleasingly clear and accurate.

Born in 1834, Borodin was intended for the medical profession, and at the age of sixteen he was sent to the St. Petersburg Academy of Medicine, where he remained for six years. In 1858 he was graduated as a Doctor of Medicine. His life was thus curiously divided between music and science. Because of this and because of the generally disorganized state of his domestic life, he wrote only a small number of works. He was, of course, a member of the "Five" (César Cui, Balakirew, Borodin, Moussorgsky and Rimsky-Korsakow). He died in 1887.

New York Letter

NEW YORK, November, 1930.

One must arise early in the morning to interview Harriet Cohen. This young English pianist has not yet succumbed to New York's stay-a-bed-late customs. Up and finished breakfast at an hour when most musicians, people of the theatre, critics and the like are still reclining comfortably in bed, she is already busily practicing as the working population, dashing down the indispensable orange juice, toast and coffee, scramble madly for innumerable subway entrances. Your correspondent was not a little perturbed at his sleepy appearance as he entered Miss Cohen's hotel suite at exactly nine a. m.—surely an unprecedented hour for an interview!

English characteristics, as we think we know them, are not outstanding in Harriet Cohen's personality. Slim, energetic and high keyed, she seems quite American. This pianist, who was first introduced to many music lovers through her admirable Columbia album of the Bach *Preludes and Fugues* (Nos. 1 to 9 from Book I), is both a thorough artist and a practical business woman. It doesn't take long to recognize that. At the time of the interview, she was assiduously preparing for her first New York appearance, which occurred November 12 at Town Hall.

Harriet Cohen is enthusiastically interested in recorded music—not only from the standpoint of the recording artist, but also from that of the music lover and the listener. She admires greatly (and many European artists seem to share this admiration) the records of the Philadelphia and New York Philharmonic-Symphony Orchestras. Solo records, she exclaimed, do not interest her. "One is taken up too much with one's own playing," she explained, "without bothering to hear too much of other interpretations; this encroaches upon one's isolation; it may spoil individuality. But I do love orchestral recordings." The release of the Bach album brought her many letters of praise, among them a highly prized one from H. G. Wells. "Many literary people in England possess large record libraries," Miss Cohen said, "and it is quite customary for us to exchange albums and books—your book for my album is a common courtesy between recording musicians and authors."

Miss Cohen's records mirror faithfully her performance in the concert hall. Her recording activities extend back to pre-electrical days. Mr. Louis Sterling, head of

the Columbia Company, heard her play at a Liverpool music festival, and immediately engaged her to record Bach for his concern. Her first experience in a recording studio was during a registration of a Bach concerto for piano and orchestra, with Sir Henry J. Wood directing the latter. Miss Cohen, incidentally, is scheduled to add to the series of *Preludes and Fugues* with numbers from Book II. One of her late recordings, not yet released, is a Vaughan Williams piece—his first composition for piano in twenty years—entitled *Hymn Tune Prelude on an Air by Orlando Gibbons*. It is dedicated to Miss Cohen. The reverse side of the disc will contain the *Air* itself.

Erich Kleiber closed his period of Philharmonic-Symphony dictatorship Sunday afternoon, November 9. The fireworks promised somewhat hastily last month have come off with resounding combustion. The match was first set October 16, at Mr. Kleiber's ninth concert, to bristling cannon crackers, made in Germany, containing explosives bearing the appellations, not of T. N. T. or nitroglycerine exactly, but of no less inflammables than Alban Berg and Paul Hindemith, who were represented with fragments from *Wozzek* and the Overture to *Neues vom Tage*. Mr. Kleiber has succeeded where many other German conductors have failed: he has made the Philharmonic-Symphony subscribers like him and his kind of music. Unfortunately, one feels that Kleiber will be forgotten for a space; the great Toscanini returns to his undisputed throne.

The all-Debussy program, given by Mary Garden and Walter Gieseking, was artistically significant, if not important from a phonographic point of view. These admirable artists, both musicians of the highest rank, are gramophonically represented in Debussy's music by only two adequate recordings: *Beau soir* and *Valse—La plus que lent*. I discount completely Gieseking's Homocord series, which was recorded either by the acoustic method or poorly by the electrical process. At any rate, Claude Achille Debussy himself could not have chosen better interpreters of the music rendered. Garden sang juvenile Debussy superbly—but that was her limit. The tradition was there with all its suggestiveness and poetry, and Mary's singing of *Beau soir*, *Green* and an aria from the *Damoiselle élue* made these elusive pieces things of exquisite beauty and nuance. However, beyond her printed program she would go no further with the great French composer. Scotch songs served, somewhat irritatingly for many listeners, as encores! Gieseking, though, held to his guns. Aside from the announced pieces he included as extras numbers from *The Children's Corner*, *Poissons d'Or* and *La fille aux cheveux de lin*. From the *Suite bergamasque*, with its sublimely beautiful *Clair de lune*, to the later *Feu d'artifice*, Gieseking demonstrated his immense understanding and complete sympathy for the music of the Impressionist. October 25 held an evening to be deliciously recalled for a long time to come. One cannot, unfortunately, as yet repeat, through the medium of the gramophone, these resplendent hours made possible by a master pianist.

Concert-goers with grievances against the perennial arrangement and usually insipid violin repertoire should investigate the chapters *Violin Literature* and *Concert Programmes* included in Carl Flesch's newly published "The Art of Violin Playing" (New York: Carl Fischer, Inc.). Mr. Flesch, as modern a pedagogue as one can find, illuminates this dark field with some drastic comments and observations for and against the transcription. He also suggests the inclusion in the repertoire of seldom played "straight" violin works by Reger, Schnabel, Bohnke, Erdmann, Fränkel, Haba, Hindemith, Jemnitz, Jarnach, Röntgen, Szekely and others. Strange names, aren't they? Nothing retrogressive about Mr. Flesch.

RICHARD GILBERT.



ORCHESTRA

**SCHUMANN
GLAZOUNOW**

V-7306

to

V-7309

Symphony No. 1 in B Flat, Op. 38 (Schumann). Seven sides and Pas d'Action, Op. 52, No. 5 (Glazounow). One side. Both played by Chicago Symphony Orchestra conducted by Frederick Stock. Four 12-inch discs in album. Victor Set M-86. \$8.

Miniature Score: Philharmonia No. 31.

SCHUMANN

B-90092

to

B-90096

Symphony No. 2 in C Major, Op. 61. Ten sides. Played by Berlin State Opera Orchestra conducted by Hans Pfitzner. Five 12-inch discs in album. Brunswick Set No. 23. \$7.50.

Miniature Score: Philharmonia No. 32.

Schumann, like Sibelius, enjoys this month the richly deserved distinction of having his first two symphonies released simultaneously. The orchestral works of both Sibelius and Schumann, in fact, have been oddly overlooked by the recording companies—though, to be sure, the latter's *Symphony No. 4*, played by Bruno Walter and a band designated as the Mozart Festival Orchestra, and the seldom heard Manfred music, felicitously played by Max von Schillings, have been available for over a year. But otherwise Schumann has been known to the gramophone audience mainly for his songs, his piano pieces and his chamber music, which are, of course, by no means an insignificant representation. In the symphonic repertoire—at best, none too large, as becomes distressingly apparent each musical season—Schumann's four symphonies occupy a prominent place, and so it is excellent news that three of them can now be obtained in late electrical recordings. As for the *Symphony No. 3*, commonly known as the *Rhenish* Symphony, no more logical interpreters could be imagined than Frederick Stock and the Chicago Symphony Orchestra. The former, indeed, has revised and rescored the symphony in a "transcription for modern orchestra."

Schumann had composed in almost all the other forms before he attempted a symphony. Dissatisfied with songs, chamber music and the piano, he turned to the orchestra, hoping to find there a more satisfactory means of expression for his romantic imagination and abundant fancy. "There remain only symphonies for me to publish and make heard," he wrote in 1839: "I often feel that I would like to crush the pianoforte; it grows too confined for my thoughts. It is true that I have as yet little practice in orchestral composition; still I think I shall master it." The *Symphony in B Flat* was begun at Leipzig in January, 1841. The work, written with a steel pen which Schumann found on Schubert's grave at Vienna, was finished, at least in outline form, the latter part of the next month. He called it a Spring Symphony. Three things are said to have been instrumental in causing him to compose the work: his happiness in his marriage with Clara Wieck, "the vernal

longing which influences men until they grow aged, an emotion which surprises them every year" (Schumann in a letter to Spohr), and a poem by Adolf Böttger. It is only necessary here to quote the last line of the poem, which has been translated as follows: "O turn, O turn thy course. In the valley blooms the Spring!" The work was first given March 31, 1841, at a concert given by Clara Schumann for the Gewandhaus Orchestra Pension Fund. It had a reception, Schumann says, such as "no symphony has had since Beethoven."



The first movement, prefaced by a brief introduction given out by the horns and trumpets, is full of piquant phrases and exhilarating turns. The familiar complaint that Schumann's orchestral works would be all right if only they were properly orchestrated may be based on sound facts, but it doesn't seem particularly relevant here. Schumann, indeed, manages the orchestra extremely well in this symphony, and the muddiness and cloudiness that are supposed to mar his orchestral works are nowhere in evidence; everything is clear, logical, effective. The *Larghetto* begins with a solemn theme introduced by the violins, later repeated by the 'cellos. Oboes and horns then take it up. The accompaniment throughout is ingenious and becomes increasingly elaborate as the movement progresses. The *Scherzo*, which follows without a break, opens vigorously with a theme that has already been hinted at in the close of the preceding movement. There are two Trios in different rhythms. Based on a conversational passage between the strings and woodwind, the first Trio is highly original and rich in its harmony. The *Scherzo* returns, followed immediately by the second Trio, which suggests the old minuet form. The *Finale* is fresh, gay and delightful, and the movement closes with a brilliant and powerful coda. The symphony is an immensely invigorating work, full of a high dignity and noble eloquence . . . In music of this kind, Frederick Stock generally is thoroughly at home. He gives the work a broad, expansive, well-rounded reading that fits the style of the work exactly. His band, always a sensitive and keenly responsive instrument, plays beautifully, and it has been recorded with fine certainty.

Unlike the *Symphony No. 1*, the *Symphony in C Major* was written at a time of physical suffering and mental affliction. Sketched in 1845, it was completed the following year, and had its first performance at a Leipzig Gewandhaus concert under Mendelssohn's direction on November 5, 1846. Schumann's mental agitation and conflict found their way into the work, giving it an oppressiveness and feverishness that occasionally border on the tedious. In stating the immemorial truths, Schumann was not quite so deft and impressive as Beethoven and Brahms; in his hands, indeed, they sometimes smack of the platitudinous. The first movement begins with a lofty theme played by the trumpets, horns and trombone. The pawky *Scherzo*, a delightful piece of writing, has, like the *Scherzo* of the *First Symphony*, two Trios. The first, a melody in triplets, is divided between the woodwinds and strings. The second is given to the latter. The tender *Adagio* begins with a beautiful melody played by the strings, with the oboes and clarinets subsequently taking part. The *Finale* is vigorous and compelling and brings the work to a triumphant close. . . . Pfitzner, who will be remembered for his stimulating reading of the Beethoven *Eroica*, issued several months ago by Brunswick, has grasped the mood of the work accurately. Under his capable direction, the Berlin State Opera Orchestra performs admirably. The recording is capital.

As for the Glazounow *Pas d'Action*, which occupies the odd side of the *First Symphony* set, it is a well-played and excellently recorded trifle, demonstrating the Chicago Symphony's fine quality of tone and Glazounow's somewhat deficient imagination.



R. STRAUSS

C-67829D

to

C-67832D

Le bourgeois gentilhomme: Suite for Orchestra. (1) Overture. (2) Minuet. (3) The Fencing-Master. (4) Entrance and Dance of the Tailors. (5) The Minuet of Lully. (6) Courante. (8) Prelude to Act 2 (Intermezzo). (9) The Dinner. Eight sides. Played by Walter Straram and Orchestre des Concerts Straram.

Four 12-inch discs in album. Columbia Set No. 148. \$6.

Miniature Score: Philharmonia No. 267.

Richard Strauss, to all intents and purposes, may be creatively dead today, but it wasn't a great while ago when he was still very much alive, as these sparkling records afford unarguable proof. In 1911 Hugo von Hofmannsthal was contemplating a stage version of Molière's "Bourgeois gentilhomme" for Max Reinhardt, who had figured so prominently in the first production of *Der Rosenkavalier* at Dresden. Strauss, conscious of his debt to Reinhardt, consented to write the music for the comedy. It was planned to replace the *cérémonie turque* which concludes Molière's play with a small opera, *Ariadne auf Naxos*, and an interpolated scene to explain it. But *Ariadne auf Naxos*, when completed, seemed clumsy and ineffective, and so it was removed from *Le bourgeois gentilhomme*. Hofmannsthal rewrote the latter, making it a play complete in itself, and Strauss, of course, supplied the musical setting. In 1922 Strauss rearranged the instrumental numbers to form a suite for concert performance; it is that suite which is presented here. Eight of the nine numbers that comprise the work are given; No. 7 (*Entrance of Cleonte*) is omitted.

The head has been arranged so that the various numbers follow in proper order. The arrangement of the numbers on the records is very confusing; in at least one instance, indeed, it is downright wretched. The arrangement, briefly, is as follows: Nos. 1, 2, 6, 4, 3, 8, part of 9, 5 and the balance of 9. It is the appalling bungling of Nos. 5 and 9 that is most objectionable. Thus we have, on the second side of record C-67831D, the beginning of *The Dinner* (No. 9); it continues on the first side of record C-67832D, which ends on page 133 of the Philharmonia miniature score. Turning the disc over, one naturally expects to find the *Tanz des Küchenjungen* (page 134), which concludes *The Dinner*. It is there, to be sure—but inserted before it is the brief *Minuet of Lully* (No. 5). It is an absurd and entirely unnecessary arrangement. A more sensible plan would have been to put the little Minuet and part of *The Dinner* on record C-67831, so that the latter could continue uninterrupted.

But that is about the only really serious criticism that can be made of these records. Otherwise they are extraordinarily fine. The recording is first-rate in every detail, reproducing flawlessly—well, almost flawlessly—the clean-cut, altogether delightful playing of Walter Straram's spirited orchestra. The music itself is immensely charming. Strauss' incomparable gift for deft, vivid musical characterization is here very much in evidence. The portrait of the awkward, self-complacent, jovial Jourdain who suffers from what we now call an inferiority complex; the irresistible picture of the swaggering, blustering fencing master; the entrance of the tailors, bristling with an exalted sense of their importance; the dazzling wit and satire of *The Dinner*—all this is contrived with surpassing charm, grace and ingenuity. Even the abominable arrangement of the various movements can be overlooked in view of the exceptional charm of the music, interpretation and recording.

R. J. M.

BIZET**B-90097
and
B-90098**

Carmen: Preludes to Acts 1, 2, 3 and 4; Ballet Music. Four sides. Rendered by Berlin Philharmonic Orchestra conducted by Albert Wolff and Berlin State Opera Orchestra and Chorus conducted by Hermann Weigert.
Two 12-inch discs. \$1.50 each.



These records are designed to supplement the abridged version of *Carmen*, issued a month or so ago by Brunswick, and pockets for them are provided in the album. The first side of the second record presents the Prelude to Act 4 and the *Farandole* from *L'Arlesienne*, which is sometimes used as ballet music for *Carmen*. Likewise the chorus, *La, la, la, la*, on the reverse side, is also used in *Carmen*, though actually it is No. 7 of *L'Arlesienne*. The recording and interpretation are uneven.

RAVEL**C-67827D
and
C-67828D**

Daphnis et Chloé: Symphonic Suite for Orchestra. (1) Lever du jour. (2) Pantomime. (3) Danse générale. Four sides. Played by Philippe Gaubert and Orchestre des Concerts Straram.
Two 12-inch discs. \$1.50 each.

Miniature Score: Durand et Cie.

B-90099

Menuet antique. Two sides. Played by Lamoureux Orchestra conducted by Albert Wolff. One 12-inch disc. \$1.50.

Ravel's constantly increasing popularity, given sudden impetus by the ubiquitous *Bolero*, shows plain signs of threatening even the more solidly established classics. One expects now as a matter of course to see his pieces pop up in the supplements. This month, indeed, all the domestic companies—Victor with the *Quartet in F*, Columbia with the *Daphnis et Chloé* Suite and Brunswick with the *Menuet antique*—offer finely recorded and played examples of the Frenchman's work. It is pleasant to note, too, that there are no duplications. Whatever one may think of the *Bolero* (which is played so often these days that it quite loses any effect it may once have had), it has at least performed an invaluable service in arousing curiosity about Ravel. . . . *Daphnis et Chloé*, a "choreographic symphony" in three parts, was written in 1910. Composed to a scenario by Fokine, it was produced at the Châtelet, Paris, in 1912, by the enterprising Diaghileff and his Ballet Russe. Later Ravel extracted two concert suites from the score of the ballet, the second of which is given here. This version by Gaubert seems, on the whole, to be the most brilliantly successful of the work now available. The recording is powerful, yet impeccably balanced, and the various instruments emerge clearly, firmly and in correct proportion. Gaubert's reading, too, is at once delicate, expansive and charmingly lyrical. The climaxes are extremely effective. The Straram Orchestra plays beautifully. To record this vivid music plausibly is by no means an easy task, but it has been managed with singular felicity and distinction here. . . . Piero Coppola's recording of the *Menuet antique* was reviewed on page 216 of the August issue. The differences between it and this new one by Albert Wolff are so negligible that to recommend one in preference to the other would be an injustice. Recording, interpretation and playing in both are equally good. Perhaps Coppola's reading is a trifle more flexible.

**LECOCQ****V-R10349**

IMPORTED

La Figlia di Madama Angot: Overture. Two sides. Played by Orchestra conducted by Domenico Lombardo. One 10-inch disc. \$1.25.

VERDI**V-S10167**

IMPORTED

Luisa Miller: Sinfonia. Two sides. Played by La Scala Orchestra conducted by Carlo Sabajno. One 12-inch disc. \$1.75.

PONCHIELLI**V-S10210**

IMPORTED

I Promessi Sposi: Sinfonia. Two sides. Played by La Scala Orchestra conducted by Carlo Sabajno. One 12-inch disc. \$1.75.

DONIZETTI**V-S10169**

IMPORTED

La Favorita: Sinfonia. Two sides. Played by La Scala Orchestra conducted by Carlo Sabajno. One 12-inch disc. \$1.75.

CHERUBINI**C-GQX10015**

IMPORTED

Medea: Sinfonia. Two sides. Played by Milan Symphony Orchestra conducted by Lorenzo Molajoli. One 12-inch disc. \$2.

Miniature Score: Eulenburg No. 641.

PUCCINI**MASCAGNI****C-GQX10012**

IMPORTED

Suor Angelica: Intermezzo. (Puccini.) One side and
I Rantzau: Prelude. (Mascagni.) One side. Both played by Milan Symphony Orchestra conducted by Lorenzo Molajoli. One 12-inch disc. \$2.

AUBER**C-GQX10013**

IMPORTED

La Muta di Portici: Sinfonia. Two sides. Played by Milan Symphony Orchestra conducted by Lorenzo Molajoli. One 12-inch disc. \$2.

Miniature Score: Eulenburg No. 689.

Out of this odd assortment, the Overture to Lecocq's *La Figlia di Madama Angot* stands out as most interesting. Charles Lecocq (1832-1918) was a French operetta composer, a pupil of Bazin, Halévy and Benoist at the Paris Conservatory. He composed nearly 100 works, most of them operettas. *La Figlia di Madama Angot* was brought out in Brussels in 1872; it was a resounding success. The Overture is carefully written, tastefully orchestrated, and contains a fine, swinging melody. Recording and interpretation are only fair . . . The Verdi, Ponchielli and Donizetti numbers have little to commend them. The music is what one expects from these composers, and the playing by La Scala Orchestra is not always up to this band's best work. *Luisa Miller*, incidentally, had its first Metropolitan Opera House performance last December . . . One hears so often that Cherubini (1760-1842) is dry and pedantic that it comes as something of a surprise to find him in the *Medea* piece graceful, tuneful and gracious. The recording is very fine . . . *Suor Angelica* is a one-act opera, now fallen, according to Ernest Newman, into "unmerited neglect." The Intermezzo is a subdued, solemn piece, nicely played and recorded . . . The Overture to Mascagni's *I Rantzau* isn't so successful in this recording as it was in Mascagni's own version, reviewed on page 261 of the September *Disques*.

Auber's *The Dumb Girl of Portici*, produced in 1828, was considered by Wagner to be a masterpiece. Its portrayal of popular fury is supposed to be so graphic that the Brussels riots followed its performance in that city on August 25, 1830. The *Sinfonia* is well played and recorded here by the Milan organization.



BEETHOVEN { Bagatelles Nos. 1, 3, 8 and 9, Op. 119. Two sides. Played by
V-22449 { Victor Orchestra conducted by Bruno Reibold.
 One 10-inch disc. 75c.

CORELLI { Pastorale (from Christmas Concerto Grosso No. 8). (Corelli-
SCARLATTI { Godowsky.) One side and
V-22448 { Pastorale. (Scarlatti-Tausig.) One side. Both played by Victor
 Orchestra conducted by Bruno Reibold.
 One 10-inch disc. 75c.

Miniature Score: (Corelli) Eulenburg No. 348.

STRAUSS { The Dragon Fly—Mazurka, Op. 204. (Joseph Strauss.) One
(JOSEPH) { side and
STRAUSS { Thunder and Lightning, Op. 324. (Johann Strauss.) One side.
(JOHANN) { Both played by Victor Concert Orchestra conducted by Rosario
V-22513 { Bourdon. One 10-inch disc. 75c.

BAYER { Waltz (Puppenfee Pa-Pa Ma-Ma). (J. Bayer.) One side and
MOSZKOW- { (a) Mazurka, Op. 38, No. 3. (Moszkowski.) (b) Etude Mig-
SKI { nonne. (Eduard Schütt.) One side. Both played by Victor
SCHUTT { Orchestra conducted by Bruno Reibold. One 10-inch disc. 75c.
V-22447 {

Although released on the Victor Educational List No. 9, these little 10-inch discs are so attractively produced and so modestly priced that they should have a general appeal. They are all excellently recorded and competently played, and the arrangements used are tasteful and effective. . . . The Beethoven *Bagatelles* are lively and unaffected and are well-calculated to catch and hold the ears of youngsters. . . . Corelli's *Concerto Grosso No. 8* was reviewed in the March issue on page 16. The *Pastorale* given here is well presented, as is the piece by Domenico Scarlatti on the reverse side. . . . The Strauss brothers make an enjoyable coupling, and each is represented with a tuneful selection. The Victor Concert Orchestra under Bourdon tosses them off gracefully. . . . Joseph Bayer was born in Vienna in 1852 and died there in 1913. His works, consisting mostly of light operas and ballets, are distinguished by flowing melody and piquant rhythms. The vivacious waltz given here is from the ballet *Die Puppenfee*, produced in 1888. . . . The Moszkowski *Mazurka* is somewhat commonplace, but it is nicely played. . . . Eduard Schütt was born in Petrograd in 1856, but in 1882 he became an Austrian subject by naturalization. He wrote in nearly all the forms. The piece given here is not especially striking. . . . With the exception of the Strauss numbers, all of these selections are from the Alys Bentley Series of classic rhythms, many of which have been issued by the Victor Educational Department.



**GLUCK
BACH**

**V-7321
and
V-7322**

Airs de Ballet (from *Iphigenia in Aulis* and *Armide*). (Gluck-Gevaert.) Three sides and
Gavotte in D (from Sonata No. 6 for Violoncello). (Bach-Leopold Damrosch.) One side. Both played by Walter Damrosch and National Symphony Orchestra. Two 12-inch discs. \$2 each.

**MOSZKOW-
SKI
FAURE**

V-7323

Perpetual Motion (from Suite, Op. 39). (Moszkowski.) One side and
Pavane. (Fauré, Op. 50.) One side. Both played by Walter Damrosch and National Symphony Orchestra. One 12-inch disc. \$2.

**DVORAK
MASSENET**

V-36026

Slavonic Dance No. 7. (Dvorák.) One side and
Under the Linden Trees. (Massenet.) One side. Both played by Victor Concert Orchestra conducted by Rosario Bourdon. One 12-inch disc. \$1.25.

GOLDMARK

**V-22535
and
V-22536**

Sakuntala: Overture. Four sides. Played by Victor Symphony Orchestra conducted by Rosario Bourdon. Two 10-inch discs. 75c each.

All of these records, with the single exception of the *Sakuntala* Overture, which is a regular release, come from the Victor Educational List No. 9. Dr. Damrosch's first Victor records, released several months ago, were uncommonly fine as far as recording and playing were concerned. These reach the same level of excellence, and have the further advantage of presenting music of considerably higher merit. Dr. Damrosch's Music Appreciation Hour broadcasts for schools are said to be enormously successful. In order to make them even more valuable, Victor plans to release records of all the numbers used in the broadcasts, giving the students the benefits of previous study, analysis and discussion. The Gluck pieces, presumably arranged by Francois Auguste Gevaert (1828-1908), include the following numbers from *Iphigenia in Aulis*: *Air*, *Slaves' Dance*, *Tambourin* and *Chaconne*; a *Gavotte* from the opera *Armide* is also included. Occupying the odd side of the set is the *Gavotte in D* from Bach's *Sonata No. 6 for Violoncello*, arranged by Leopold Damrosch. The *Pavane*, Op. 50, for orchestra and chorus *ad lib.*, belongs to Gabriel Fauré's later period. Moszkowski's admirers haven't had much from the gramophone companies to cause them any undue amount of rejoicing. The *Perpetual Motion*, from the orchestral suite, Op. 39, is a delicate and lively bit. In all of these pieces, Dr. Damrosch's orchestra gives smooth, effective performances, and the recording is admirably managed at every turn. . . . The honesty and sincerity of the Dvorák selection afford a striking contrast to the Massenet number which is No. 3 of the orchestral suite, *Scenes Alsaciennes*, the Columbia recording of which was reviewed in September. Both selections are neatly played and recorded. . . . Goldmark's *Sakuntala* Overture was discussed in the November issue on page 350. Recording and playing here are satisfactory.

**ALFVEN
SVENDSEN**
V-Z203
IMPORTED

Festspel, Op. 25. (Alfvén.) One side and
Fest-Polonaise, Op. 12. (Svendsen.) One side. Both played by
Goteborgs Symphony Orchestra under the direction of Tor
Mann. One 12-inch disc. \$1.75.



LOFGREN
V-Z202
IMPORTED

Ett Slattergille: Swedish Rhapsody. Two sides. Played by Gote-
borgs Symphony Orchestra under the direction of Tor Mann.
One 12-inch disc. \$1.75.

These are the first records to reach America of one of Sweden's greatest symphonic organizations, the Goteborgs Symphony Orchestra. Luckily, its first releases contain native works and introduce to the gramophone audience pieces by distinguished Swedish and Norwegian composers. Hugo Alfvén was born in Stockholm in 1872. He studied at the Stockholm Conservatoire under Lindgren, beginning his career as a violinist. Later he devoted his efforts to composition, and his works include three symphonies, two symphonic poems, some choral works and a great deal of chamber music. Alfvén lives at present at Uppsala, Sweden. The *Festspel*, a piece written in 1908 for the theatre, begins brilliantly with a stirring brass fanfare, which the recording shows off excellently. It is a smoothly flowing, thoroughly pleasant piece of work . . . John Severin Svendsen, who was Norway's greatest conductor and ranks next to Grieg and Sinding as the most important of the Norwegian composers, was born in Christiania in 1840. He died in 1911. Svendsen was an excellent violinist and made numerous tours. Among his works are several symphonies, choral music, a quantity of chamber music, but no operas. He also arranged works of Bach, Schubert, Schumann and Wagner for orchestra. Svendsen's work is marked with a striking individuality and conciseness, which are apparent even in so brief a piece as the *Fest-Polonaise*. . . . Löfgren's Swedish Rhapsody, *Ett Slattergille*, depicts the festivities of a Swedish harvest. It is a bright, well-turned work, with joyous dance tunes predominating. The Goteborgs Orchestra, under the direction of Tor Mann, one of the most accomplished of modern Scandinavian conductors, gives a good account of itself in its first records. Despite an occasional sign of coarseness in the strings, it is well-drilled and plays with immense spirit and gusto. The recording is impressive.

**SODERMANN
BULL**
V-Z205
IMPORTED

Jungfrun av Orleans. (Södermann.) One side and
Säterjantans Söndag. (Bull; arr. Svendsen.) One side. Both
played by Goteborgs Symphony Orchestra conducted by Tor
Mann. One 12-inch disc. \$1.75.

These pieces are singularly attractive and unhackneyed. August Johan Södermann was born in Stockholm in 1832 and died there in 1876. His works, comprising operettas, songs, ballads, part-songs, funeral marches and cantatas, are about sixty in number. Only half of them have been printed, the expense of which was covered by the Swedish government. The present selection comes from the incidental music he wrote to Schiller's *The Maid of Orleans*. The music is tuneful and smoothly flowing. . . . The reverse side is apparently an arrangement by Svendsen for string orchestra of one of Ole Bull's numerous compositions, of which, however, only three appear to have been published. It reminds one of the *Largo* from Handel's *Xerxes*. The Goteborgs Orchestra is superbly recorded, and its playing is clean, sensitive and forceful.



**HANDEL
BACH**

V-7316

Messiah: Pastoral Symphony. (Handel.) One side and
Prelude in B Minor (Well Tempered Clavichord, Vol. 1, No.
24). (Bach.) One side. Both played by Philadelphia Orches-
tra conducted by Leopold Stokowski. One 12-inch disc. \$2.

Miniature Score: (Handel) Eulenburg No. 956.

BACH

B-90105

Chorale Preludes: Komm, Gott, Schöpfer, Heiliger; Schmü-
che dich, O liebe Seele. Two sides. (Bach—arr. Schönberg.)
Both played by Berlin Philharmonic Orchestra (Violoncello
solo: N. Graudan) conducted by Jascha Horenstein.
One 12-inch disc. \$1.50.

The always exceptional Philadelphia Orchestra strings take full advantage of the excellent opportunity here afforded them to demonstrate their worth, and the result, as would be expected, is impressive in the extreme. The *Pastoral* Symphony is the orchestral interlude that comes between the chorus *For Unto Us a Child Is Born* and the soprano recitative *There Were Shepherds Abiding In the Field*. There is little to say of the disc save that it is superlatively played and recorded. . . . The same is true of the transcription—by Stokowski, presumably—for string orchestra of the Twenty-Fourth Prelude from Book I of the *Well-Tempered Clavichord*. There is superb resilience in both recording and interpretation. The bass is particularly effective. . . . The extraordinarily fine arrangement by Schönberg of two Bach chorale preludes was reviewed from the Polydor pressing on page 125 of the June issue.

**BELLINI
CHOPIN**

C-G50259D

Norma: Overture. (Bellini.) One side and
Polonaise Militaire (Polonaise in A Major, Op. 40, No. 1).
(Chopin.) One side. Both played by Frederick Weissmann
and Symphony Orchestra. One 12-inch disc. \$1.25.

PEDROTTI

C-50254D

Tutti in Maschera: Overture. Two sides. Played by Milan
Symphony Orchestra conducted by Lorenzo Molajoli.
One 12-inch disc. \$1.25.

**TRADI-
TIONAL**

V-G50255D

Silent Night, Hallowed Night. One side and
O Sanctissima. One side. Both played by Dajos Bela and His
Concert Orchestra. One 12-inch disc. \$1.25.

Bellini's Overture to *Norma* is given a brisk, well-turned rendition by Dr. Weissmann. The Chopin piece was reviewed on page 13 of the March issue. . . . The *Tutti in Maschera* Overture is lively stuff, deftly managed here. This is a better rounded and more compelling version than that by Sabajno, reviewed on page 263 of the September *Disques* . . . The two Christmas hymns are also available in choral versions this month, and they are reviewed under Choral. In that arrangement they have more dignity and charm.

CHAMBER MUSIC



DEBUSSY
V-8183
and
V-8184

Sonate pour violon et piano: Allegro vivo; Intermède (fantasque et léger); Final. Three sides and
Minstrels (extract from Book No. 1 of *Préludes*). One side.
Both played by Jacques Thibaud (Violin) and Alfred Cortot (Piano). Two 12-inch discs. \$2.50 each.

It has been the fashion for many critics to disparage the last works of Claude Debussy. The critics of the times (1900-1918) seem to agree, from a reading of the pieces, not from an actual execution or hearing of them (at that time they were seldom played), that, following the composition of the second book of *Préludes*, about 1912, Debussy's powers began to fail and his creative genius entered that twilight which follows all heydays of artistic expression. We have been told by the older critics that the last sonatas, the song *Noël pour les enfants qui n'ont plus de maison*, and the piano *Douze Etudes* are reminiscent of a former individuality and original creativeness; in short, Debussy was said to be guilty of repeating himself. This imputation, in a manner, is true. The technique, the miniature forms, and the harmonic effects of the *Préludes*, to choose a veritable epitome of Debussy's former art, are utilized in the later works. But, and herein lies the key to the new period, the methods of the past are now used as a means to a wholly different end, and not, as before, an end in themselves. The sonatas for violoncello and piano, flute, viola and harp, and violin and piano show the quickening of a new impulse in the music of Debussy. We must no longer be concerned with Debussy the lover of Mallarmé and Verlaine, or with Debussy the impressionist, the alembicator of atmospheric effects and strange lightings, but, instead, with Claude Debussy, *musicien française*.

Because Debussy signed these later works in the manner indicated above, Ernest Newman would have us believe that he indulged in an affectation to emphasize publicly not only his Debussyism but his Gallicism. What the great Frenchman did here was simply to express poignantly and decisively the deep patriotism which all Frenchmen feel, whether they be reactionary to romanticism and Wagnerism or not, at a troublesome time such as Paris saw in the early days of the War. And as the English critic finds it difficult to penetrate the Gallic soul in more than one manner, so he fails utterly to penetrate the humanism of the last sonata. Some will call it Debussy's "swan song," yet some of his followers will discover in this violin and piano work indications of a third period, a new creative flowering which, due to his untimely death in 1918, Debussy never saw mature.

The interpretation by the two French artists is, I am certain, exactly as Debussy would desire it. The recording is extremely clear and full-volumed. *Minstrels*, in this arrangement, I definitely do not like. The piece does not adapt itself to the violin as readily as, for instance, another *prélude*, *La fille aux cheveux de lin*.

RICHARD GILBERT.



RAVEL

V-9799

to

V-9801

Quartet in F. Six sides. Played by Krettly String Quartet.
Three 12-inch discs in album. Victor Set M-88. \$5.

Miniature Score: Durand et Cie.

This work, which at last takes its place in the cabinet of recorded music, is by now a classic in chamber concerts. It has, indeed, all the elements to make it one of those facts of public pleasure. There are, first, the highly social qualities of the sonata form. This achievement in musical evolution, especially the cyclic variety, in the effect it has on the re-creator is analogous to meeting a personality who, by sheer repetition, does not let you forget him. His adventures, if he tells them well . . . theme and variations . . . furnish you with a full emotional experience, given with a lilt, now gay, now sadly sighing; one moment with an angry burst, presently with lyric tenderness; in this moment he excites you, in the next he gives you peace and calm. There are all moods and moods for all. Finally he sums things up. "Do you remember . . ." At these last strokes you may feel a bit belabored, tired of the fellow. But you cannot forget. You know the personality, and knowledge is sympathy, knowledge is strength. And sympathy and strength are joy.

Highly social and most urbane, then, is this work. The two themes, properly presented, thanks to deft guidance, succeed in charming the salon. They peep shyly at you from over their figured fans. They tremble and flutter in the soft haze and softer breeze . . . they are tremolo-d and plucked. They reveal themselves, suggestively, in fragments and against effective, if conventional, backgrounds. They whisper in passionate octaves, lure you up to luscious climaxes, sway sonorously, recover and relax with graceful poise. They know all the tricks. Impressionism is the word: lights and shades and pointillé treatment. But make no mistake: Even if it is an affair no more serious than concubinage, even though you are conscious of those "effects," these are still the themes and craft of Ravel, and you are dazzled with their cultivated spontaneity and abandon. The *Quartet in F* makes whistlers and hummers of everybody, and that is its one anti-social aspect.

Put it on the shelf next to the Debussy Quartet. It is not that the two works are comparable. They are the same thing. They are as alike as two roses on the same bush. The opening theme of one is but a variation of the other. With the necessary modulations the two works can be woven as one, doubled. The parallelism includes tempi, figuration, instrumental effects, harmonies, development, moods—section for section, a perfect mimicry, not almost. The second movement, for instance: Both are marked *assez vif, très rythmé*, both are *scherzi* and treated *pizzicato* with a middle arco section for contrast. Or there is the following movement with its *recitative* and sombre reflection in both cases.

And so they go on together, with hardly a deviation. The correspondence is not theoretical. It is too complete when it involves the themes themselves. It is rather as though Ravel set out to rewrite the Quartet of Debussy from memory, and a pretty good memory. Or perhaps the student set out consciously to imitate the score of his master and did a perfect job; one, moreover, that was very worthwhile, as the delighted listener will affirm.

The Krettly ensemble (in recorded music, praise be! it is so easy to forget the performers when they are really adequate) are as perfect in conveying Ravel as the latter was in conveying Debussy.

JOSEPH COTTLER.

**RUMEAU
GENIN**

C-D11060

to

C-D11062

IMPORTED

Quintet for Wind Instruments. (Rumeau.) Played by Y. Bleuzet (Piano), M. Moyse (Flute), M. Bleuzet (Oboe), M. Costes (Clarinet) and M. Oubradous (Bassoon). Five sides and

Carnaval de Venise. (P. A. Genin.) One side. Played by M. Moyse (Flute) and Georges Truc (Piano).

Three 12-inch discs. \$2 each.



Gaston Rumeau was born November 13, 1898, in Saint-Etienne, France, and died there June 5, 1926. After preliminary studies in Saint-Etienne, he went to Paris, where he studied under Xavier Leroux, André Gédalge, Paul Vidal and Vincent d'Indy. His works include piano, orchestral, choral and chamber music. Rumeau never heard the *Quintet for Wind Instruments* given here. Composed shortly before his death, it was first played at Saint-Etienne on April 4, 1927, at a concert held in honor of his memory. The work is in the form of a theme with eight variations. The combination of instruments—piano, flute, oboe, clarinet and bassoon—is an excellent one for recording purposes, for few instruments reproduce more clearly and naturally than these. Of the variations, perhaps the last two are the most interesting; the preceding ones are not free from a certain monotony.

MONTECLAIR

C-LFX19

and

C-LFX20

IMPORTED

Les Plaisirs Champêtres: (1) Ritournelle et passe-pied; (2) Entrée des Bergers; (3) Cortège des Musettes et des Vielles; (4) Ronde du Bonheur. (Arr. by Henri Casadesus.) Four sides. Played by La Société des Instruments Anciens: Henri Casadesus (Viola d'Amour), Marius Casadesus (Quinton), Lucette Casadesus (Viola da Gamba), Maurice Devilliers (Bass Viol), and Regina Patorni-Casadesus (Clavichord).

Two 12-inch discs. \$2 each.

It would be interesting to know whether the Casadesus family actually play old music on their antique instruments. Their phonographic releases, to date, reveal nothing of that part of their repertoire which must include music composed before the eighteenth century. With the abundance of Bach heard today and the available Dolmetsch records of sixteenth and seventeenth century music, one cannot get a great thrill (in the manner of really appreciating a forgotten expression played on authentic instruments) from the arrangements of M. Casadesus. Truly, the music of Montéclair and Destouches has charm. The instruments, unfamiliar to the modern ear, possess a fascination of their own. But, on the whole, there is a taint of something slightly inartistic about the pieces chosen by La Société des Instruments Anciens for recording. The members of this organization are adept performers, something which cannot always be said of the Dolmetsch group, and their viola d'amour, quinton, viola da gamba, bass viol and clavichord reproduce realistically.

About Montéclair there is little to be found either in Grove's or Lavignac's Encyclopedias. He lived from 1666 until 1737, was a distinguished teacher of the violin, the author of a valuable *Méthode* published in 1720, a double-bass player in the opera orchestra, and the composer of two stage works, as well as a number of cantatas and chamber music works. His principal creations were the operas *Les Fêtes de l'été* and *Jephthé*. *Les Plaisirs Champêtres* does not appear in any list of works by Michel Pignolet de Montéclair that I have seen. A group of pieces in the form of a rustic suite, it seems to be exclusively in the possession of the Casadesus family.

R. G.

**A. SCARLATTI****V-K5920**

and

V-K5921

IMPORTED

Sonate pour Flûte et Instruments à Cordes: Allegro moderato; Adagio; Fugue; Largo; Allegro. (Figured bass by Germaine Tailleferre.) Four sides. Played by the Quintette Instrumental de Paris (MM. Le Roy, P. Jamet, R. Bas, P. Grout and R. Boulmé). Two 10-inch discs. \$1.25 each.

Alessandro Scarlatti, father of the equally famous Domenico, was born in 1659, and was known chiefly as an operatic composer, although he also wrote a considerable number of oratorios, serenatas, cantatas, madrigals, masses, motets, instrumental and theoretical works. He composed several sonatas for flute and stringed instruments, the manuscripts of which are to be found in the Libraries of Bologna (Liceo Musicale) and Münster in Westphalia (Santini's Collection). Which of these works, mentioned in the appendix of Professor Dent's admirable study of Alessandro Scarlatti (Edward Arnold, London, 1905), Germaine Tailleferre has seen fit to edit remains unknown to this reviewer. At any rate, the charming work here recorded is a veritable gem, and must be considered one of the rare possessions of the gramophonic repertoire.

Mme. Tailleferre (the wife of the American illustrator Ralph Barton) will be recalled (*Honegger, Poulenc and Milhaud*: page 35 of the *April Disques*) as a member of that group of Parisian musicians known under the nomenclature of *Les Six*. Now, if Tailleferre never gives to the always awaiting musical world anything except this edition of a rare and comparatively unknown ancient work, she will have achieved her *raison d'être* in Euterpe's sometimes troubled realm. Never have I listened (a possible exception could be found in certain of Bach's pages for flute and accompaniment) to such profound grace, such limpid purity, and innocent grandeur, as are contained in the grooves of these discs. H. M. V. is fortunate indeed in procuring the services of such an accomplished flutist as is René Le Roy. And never have recorders of chamber music been so successful in capturing faithfully the sweet, mellow tone of the wind instrument, together with the silken quality of the strings. The music itself is living, virile and solidly constructed. The skilful development of the themes, and the recurring dance-like subjects, are interesting to a great degree. The peaceful and sublime gravity of the *adagio* and *largo* contains moments of classic beauty. Impressive is the fact that, considering the calibre of the recording performers, the publishers have not deemed the records of sufficient importance to give them the sometimes dubious dignity of the red label.

R. G.

BORODIN**C-D14633**

to

C-D14635

IMPORTED

Quartet in D Major. Six sides. Played by Poltronieri Quartet. Three 12-inch discs. \$2 each.

Miniature Score: Eulenburg No. 201.

These records are reviewed in the article "Some Borodin Records," on page 401 of this issue.

PIANO



BARTOK

V-L800
IMPORTED

{ Danse Roumaine, Op. 8. One side and
(a) *Este a Székelyeknél*. (b) *Medvetanc*. One side. All played
by Bela Bartók (Piano). One 12-inch disc. \$1.75.

Bela Bartók's name is a formidable one in modern music, but in his recent gramophone work there has been nothing to alarm even the most timid. He has been figuring modestly on the imported and domestic Columbia lists for the past several months, and now he appears under the H. M. V. label, this time as pianist and composer. The disc is thus an authoritative one. Its authenticity, indeed, may, for some, constitute its most attractive feature. For Bartók's playing here is far from ideal. These are, of course, robust tunes,—similar in character to the *Hungarian* and *Roumanian Dances*, reviewed last month in *Disques*—and so they do not call for a great amount of delicacy and refinement in playing them; but surely these qualities would be more appropriate than Bartók's relentless pounding. The recording is very good.

BEETHOVEN

V-D1831
and
V-D1832
IMPORTED

{ Sonata in A Flat, Op. 26. Four sides. Played by Frederic
Lamond. Two 12-inch discs. \$2 each.

Beethoven's pianoforte sonatas have been appearing in recorded form with agreeable regularity during the past six months. Frederic Lamond has been particularly active in recording these works, and here he offers another, the one in A flat major, Op. 26. This curious piece, rather Mozartean in character, falls somewhat below Beethoven's usual level. The work is in four movements: it begins with a set of variations, followed by a *scherzo*, a funeral march and an *allegro*. Paul Bekker has written of the Beethoven pianoforte works with unfailing shrewdness; and his estimate of this piece is well worth quoting. "The opening variations are based on a confident, upward striving, peaceful and exalted theme," he says, "passionless in character till the anticipatory 'cello phrase of its second part introduces a note of yearning. Its charm depends on sensuous effects, beauty of melody and delicate graduations of dynamic. Some themes hint at mystery and their charm consists rather in what they leave unsaid than in what they express . . . The *scherzo*, with the mysterious harmonies of its *trio*, belongs to the same dream world. The rondo is the most difficult part of the work to understand. Some whim of improvisation may have led the composer to tack it on to the funeral march; its fairy-like tenderness, only occasionally marked by stronger accentuation, its quiet humor, its dependence for effect on skilful performance make it the counterpart of the F major sonata, Op. 54, and its capricious delicacy is often similarly misunderstood." The recording is fairly clear, and the interpretation is lucid and forceful, though not in Lamond's best manner.

**BACH****C-67823D**

to

C-67826D

Wohltemperirtes Klavier: Preludes and Fugues (Nos. 10 to 17).
Eight sides. Played by Evelyn Howard-Jones (Piano).
Four 12-inch discs in album. Columbia Set No. 147. \$6.

B-90102

Organ Concerto in A Minor. (Acc. to Vivaldi.) One side and
(a) Choral Prelude in G Major. (b) Choral Prelude in B Major.
Two sides. Played by Samuel Feinberg (Piano).
One 12-inch disc. \$1.50.

CHOPIN**B-90103**

Etude in E Major, Op. 10, No. 3. One side and
Etude in A Minor, Op. 25, No. 4. One side. Both played by
Alexander Brailowsky (Piano). One 12-inch disc. \$1.50.

**SCHUMANN
PADEREWSKI****B-4931**

Aufschwung Op. 12. (Schumann.) One side and
Cracovienne Fantastique, Op. 14, No. 6. (Paderewski.) One
side. Both played by Ignace Hilsberg (Piano).
One 10-inch disc. 75c.

**FALLA
HALFFTER****C-50258D**

Ritual Fire Dance. (Falla.) One side and
Dance of the Shepherdess. (Halffter.) One side. Both played
by José Echaniz (Piano). One 12-inch disc. \$1.25.

The *Preludes and Fugues* album was reviewed last month on page 367. It is a worthy addition to the Columbia Masterworks series, and takes its place beside set No. 120, containing Nos. 1 to 9 of these pieces . . . Brunswick celebrates the holiday season with a formidable array of piano records, issuing discs played by Feinberg, Brailowsky and Hilsberg. There is thus plenty of variety. Samuel Evgenievich Feinberg, Russian pianist and composer, was born in Odessa in 1890. A disciple of Scriabin and Miaskowsky, he was a student of the Moscow Conservatoire until 1911. He has written many works for the piano, a number of which still remain in manuscript. The Bach pieces are played with impressive power and force and fine variety of tone, and the recording is clear, accurate and convincing. The balance throughout is admirably maintained. . . . The Chopin *Etudes*, too, are played and recorded with exceptional charm and skill. The first, Op. 10, No. 3, is poetic and sentimental, with a very definite popular appeal. The other, Op. 25, No. 4, is more lively, and Brailowsky conquers its technical difficulties with ease and assurance. . . . The Hilsberg disc, considering its many substantial merits, is something of a bargain. The Schumann piece comes from *Fantasiestücke für das Pianoforte*, Op. 12, consisting of two books of four numbers each. The work was dedicated to Miss Anna Robena Laidlaw, a gifted English pianist, whom Schumann heard with admiration in Leipzig. *Aufschwung* (*Soaring*) is No. 3 of the first book. The Paderewski number is the last of the 6 *Humoresques de Concert*, Op. 14. Both works are sensitively played and superbly recorded. . . . The familiar Falla piece is forcefully rendered by Echaniz, the Cuban pianist. Ernesto Halffter Escriche was born in Madrid in 1905. He is the conductor of the Orquesta Bética de Cámara, a chamber orchestra which devotes itself to the performance of contemporary music. *Dance of the Shepherdess* is a mild little piece, delicately rendered here. The recording is superb.

OPERA



WAGNER
V-9805
to
V-9814

Siegfried: Selections. Twenty sides. Rendered by Lauritz Melchior (Tenor), Albert Reiss (Tenor), Rudolph Laubenthal (Tenor), N. Grunebaum (Soprano), Maria Olczewska (Contralto), Frida Leider (Soprano), R. Boeckelmann (Bass-Baritone), Emil Schipper (Baritone), London Symphony Orchestra conducted by Albert Coates and Robert Heger, Berlin State Opera Orchestra conducted by Leo Blech, and Vienna State Opera Orchestra conducted by Karl Alwin.
Ten 12-inch discs in album. Victor Set M-83. \$15.

Miniature Score: Eulenburg No. 909.

Although Wagner's *Ring der Nibelungen* is not being covered by records nearly so swiftly and completely as some of the more ardent collectors would probably like, nonetheless Victor and H. M. V. are struggling gallantly with the colossal task of making the whole vast work available. The four stately volumes containing the greater part of *Die Walküre* and *Die Götterdämmerung*, which rank among the finest achievements of the gramophone, attest to that. With *Siegfried*, though, the recorders have exhibited a curious caution, based, no doubt, upon the extremely dubious assumption that the work lacks the popular appeal of the other *Ring* dramas. Now and then, as if to test the public, H. M. V. would issue a record or so from the work; twice, indeed, sets running to five or six records were released. But with these exasperatingly brief releases, which simply served to make even more glaringly conspicuous the absence of a complete *Siegfried*, collectors were compelled to get along the best way they could.

Releasing a *Ring* drama is an annual event with Victor, and now it gathers together the more important of the various odds and ends from *Siegfried*, adds several new numbers that fill important gaps, and issues them all in a sizeable album of ten records. The result, while somewhat uneven and not so comprehensive as the *Walküre* and *Götterdämmerung* sets, still is eminently satisfactory. A fairly adequate synopsis of *Siegfried* can be obtained from the set. Five of these records have already been reviewed in *Disques* (page 223 of the August issue). They were the H. M. V. discs of the first act scene between Mime and Siegfried, the Forging Song, Siegfried's reflections as to the identity of his parents, his attempts to imitate the Forest Bird, the conversation with the Bird after the slaying of the Dragon, the scene between the Wanderer and Siegfried, and the latter's nimble scaling of the rock. To these are now added the whole of the scene between the Wanderer and Erda at the beginning of Act 3 (previously available in an H. M. V. pressing), and a good bit of the scene on Brünnhilde's rock, both before and after her awakening. At this point in the album three record surfaces are included that are here released for the first time. They are sung by Lauritz Melchior with the London Symphony Orchestra conducted by Robert Heger. For the convenience of those who already have the other records in the H. M. V. pressings, these discs are numbered V-9812 and V-9813. The reverse side of V-9813 contains the beginning of the duet between Siegfried and Brünnhilde, sung by Rudolph Laubenthal and Frida Leider, which has been available for some months. Beginning on page 970 of the Eulenburg miniature score, the new parts



include all of Siegfried's investigations prior to Brünnhilde's awakening. They end with the highly efficient kiss—an almost incredible kiss, indeed, considering Siegfried's meagre experience—that brought the Valkyrie out of her sleep.

The best records in the set, of course, are those sung by Melchior: they are better sung, better played and better recorded. The other discs are earlier recordings, and so are not quite so finished as the later ones. But the album as a whole can be warmly recommended, and it belongs between *Walküre* and *Götterdämmerung* on all adequately stocked shelves.

R. J. M.

WAGNER
V-7319

Die Meistersinger: Act 3—Wahn! Wahn! Ueberall Wahn; Ein kobold half wohl da! Two sides. Sung by Friedrich Schorr (Baritone) with Berlin State Opera Orchestra conducted by Leo Blech. One 12-inch disc. \$2.

Miniature Score: Eulenburg No. 906.

V-DB1421
IMPORTED

Die Meistersinger: Act 3—Sieh' ev'chen! dächt'ich Doch; Hat mann mit dem schuhwerk (Duet: Sachs and Eva). Two sides. Sung by Elisabeth Rethberg (Soprano) and Friedrich Schorr (Baritone) with orchestra. One 12-inch disc. \$2.50.

V-1477

Der Fliegende Holländer: Act 2—Senta's Ballad. Two sides. Sung by Elisabeth Rethberg (Soprano) with orchestra. One 10-inch disc. \$1.50.

Miniature Score: Eulenburg No. 902.

WAGNER
WEBER
V-E557
IMPORTED

Der Fliegende Holländer: Matrosenchor. (Wagner.) One side and
Der Freischütz: Jagerchor. (Weber.) One side. Both rendered by Berlin State Opera House Orchestra and Chorus conducted by Leo Blech. One 10-inch disc. \$1.50.

Miniature Score: (Freischütz) Eulenburg No. 915.

Each new *Meistersinger* release reminds us once again that as yet there is no reasonably complete and adequately recorded version of the work. The famous monologue *Wahn! wahn!*—in which the old cobbler broods upon the illusions and follies of mankind—is convincingly interpreted here. Friedrich Schorr sings leisurely and with intelligence, and the orchestral support by Dr. Blech and the Berlin State Opera Orchestra is rich and eloquent, forming a solid and revealing background for Schorr. As for the "footstool duet," it is magnificent music magnificently interpreted—a rare combination. The recording, too, is altogether admirable. . . . Wagner's *Der Fliegende Holländer* is to be revived at the Metropolitan this year, and so the various recorded excerpts from the opera gain an additional interest. This new *Senta's Ballad*, despite the care and purity of the singing, is of negligible value. The piece has been recorded times innumerable, and Elisabeth Rethberg's interpretation is not noticeably superior to Florence Austral's (V-7117). It lacks the spontaneity and unforced vigor of the latter. . . . The *Sailor's Chorus* and the familiar *Huntsmen's Chorus* are given splendidly vigorous and robust renditions. Dr. Blech keeps things moving at a lively pace, and the recording is faultless.

VERDI
C-50253D

Otello: Act 1—La tempesta; Fuoco di gioia. Two sides. Sung by Milan Opera Chorus. One 12-inch disc. \$1.25.



MEYERBEER
V-C1861
IMPORTED

The Huguenots: Benediction of the Poignards. Two sides. Rendered by Berlin State Opera Chorus and Orchestra conducted by Leo Blech. One 12-inch disc. \$1.75.

GOUNOD
V-9697

Faust: Act 2—Kermesse (Vin ou bière). One side and
Faust: Act 2—Ainsi que la brise légère (Waltz and Chorus).
One side. Both sung by Metropolitan Opera Chorus with
Metropolitan Opera House Orchestra conducted by Giulio Setti.
One 12-inch disc. \$1.50.

Recordings from Verdi's *Otello* are by no means so numerous as they might and certainly should be, so that these two choruses from the work ought to have a strong appeal for opera lovers. Both selections come from Act 1; the first, indeed, presents the very opening scene of the opera, including the few tremendous orchestral bars that paint the tempest so vividly. Amid thunder and lightning, the chorus anxiously watches Otello's ship battling with the waves. The second is the *Fuoco di gioia*, which follows shortly after the opening chorus. Gathered around the fire, the chorus sings a song on the subject. The Milan Opera Chorus sings with splendid energy and precision, and there is a good, though unnamed, orchestra present. The recording is excellent. . . . The Meyerbeer selection appears here for the first time on records, so far as can be ascertained at the moment. The *Benediction of the Poignards* forms the Conspiracy act of the *Huguenots*, in which the priests and friends of the Comte de St. Bris, gathered at his house, plot the Massacre of St. Bartholomew, bless their poignards and distribute their white armlets. Impressively recorded and sung with admirable vigor and care, the disc is an extraordinarily good one and constitutes another fine achievement for Dr. Blech, whose recordings mount up at an astonishingly rapid pace. The *Vorspiel* and *Balletmusik* from the *Huguenots*, played by Dr. Blech and the Berlin State Opera Orchestra, was reviewed on page 309 of the October issue. . . . The excellent *Faust* number was reviewed on page 319 of the October issue, when it appeared as a special Pacific Coast release. An interesting comparison can be made here between the respective merits of the choruses and orchestras from the finest opera houses of America and Europe. Such a comparison reveals the American forces to be at the top—or, at least, very near it.

BORODIN
PA-E11014
IMPORTED

Prince Igor: Act 2—Prince Igor's Aria. Two sides. Sung by George Baklanoff (Baritone) with Berlin State Opera House Orchestra conducted by Frederick Weissmann.
One 12-inch disc. \$2.

Borodin's *Prince Igor* was recently revived, with considerable success, in Berlin. The present selection is ably presented. It is reviewed in the article "Some Borodin Records," printed elsewhere in this issue.



RELEASES FOR THE MONTH OF

DECEMBER

- | | | |
|---|---|---|
| Album
No. 23
90092 to
90096 inc.
90097 | SCHUMANN—SYMPHONY NO. 2 . . . C MAJOR—Op. 61
Complete on five 12 inch double faced records with descriptive folder.
THE STATE OPERA ORCHESTRA, BERLIN
HANS PFITZNER, Conductor | Recorded in Europe
PRICE \$7.50
Complete |
| | BIZET—CARMEN—Overture
THE PHILHARMONIC ORCHESTRA, BERLIN
ALBERT WOLFF, Conductor | Recorded in Europe
PRICE \$3.00 |
| 90098 | CARMEN—(a) Prelude to Act 2 (b) Prelude to Act 3
CARMEN—(a) Prelude to Act 4 (b) Ballet Music from Act 2, Part 1
CARMEN—Ballet Music from Act 4, Parts 2 and 3
THE STATE OPERA ORCHESTRA, BERLIN—With Chorus of the State Opera
HERMANN WEIGERT, Conductor | } <i>These two records supplement the Carmen Album, No. 21. Space is provided for these records in the Album.</i> |
| 90099 | RAVEL—MENUET ANTIQUE Parts 1 and 2
ORCHESTRE DE L'ASSOCIATION DES CONCERTS LAMOUREUX, PARIS
ALBERT WOLFF, Conductor | |
| 90100 | STILLE NACHT, HEILIGE NACHT (Silent Night, Holy Night)
O DU FROHLICHE, O DU SELIGE (Merry, Blissful Christmas Time)
Male Chorus in German—THE BERLIN SINGING TEACHERS SOCIETY
HUGO RÜDEL, Conductor | Recorded in Europe
PRICE \$1.50 |
| 90101 | BACH—SING UNTO THE LORD (Dir, Dir Jehova will ich singen)
LET EVERYTHING THAT HATH BREATH PRAISE THE LORD
CHOIR OF THE ST. THOMAS CHURCH, LEIPZIG—(Male Choir in German)
KARL STRAUBE, Conductor | Recorded in Europe
PRICE \$1.50 |
| 90102 | BACH—ORGAN CONCERTO—A MINOR acc. to Vivaldi
(a) Choral Prelude—G Major (b) Choral Prelude—B Major
Piano Solo SAMUEL FEINBERG | Recorded in Europe
PRICE \$1.50 |
| 90105 | BACH—Schönberg—COME GOD, CREATOR, HOLY GHOST
(Komm, Gott, Schöpfer, Heiliger Geist)—Chorale Prelude
BACH—Schönberg—DON FESTIVE GARMENTS, O MY SOUL
(Schmücke dich, O liebe Seele)—Chorale Prelude
THE PHILHARMONIC ORCHESTRA, BERLIN
Violoncello Solo by N. GRAUDAN JASCHA HORENSTEIN, Conductor | Recorded in Europe
PRICE \$1.50 |
| 90103 | CHOPIN—ETUDE—E MAJOR, ETUDE—A MINOR
Piano solo ALEXANDER BRAILOWSKY | Recorded in Europe
PRICE \$1.50 |
| 90104 | BEETHOVEN—ADELAIDE Parts 1 and 2
Baritone Solo in German HEINRICH SCHLUSNUS—Piano by Franz Rupp | Recorded in Europe
PRICE \$1.50 |

Brunswick Records

BRUNSWICK RADIO CORPORATION
SUBSIDIARY OF WARNER BROS. PICTURES, INC.

116-120 WEST 42nd ST., NEW YORK, N. Y. BRANCHES AND DISTRIBUTORS IN PRINCIPAL CITIES

CHORAL



**RAMEAU
TRADI-
TIONAL**
C-DF62
IMPORTED

La Nuit. (J. P. Rameau; J. Noyon.) One side and
Il est né le Divin Enfant. (Composer unknown; arr. J. Noyon.)
One side. Both sung by Les Chanteurs de la Sainte-Chapelle
under the direction of L'Abbé Delepine. One 10-inch disc. \$1.

**VITTORIA
VAN BER-
CHEM**
C-DFX18
IMPORTED

O Vos Omnes—Motet. (Vittoria.) One side and
O Jesus Christe—Motet. (Van Berchem.) One side. Both
sung by Les Chanteurs de la Sainte-Chapelle under the direction
of L'Abbé Delepine. One 12-inch disc. \$2.

Les Chanteurs de la Sainte-Chapelle is one of the many mixed choral organizations of the French capital devoted to the rendition of sacred music. Just what the connection is between this choir and the glorious Gothic shrine, erected by King Saint Louis IX in the middle of the thirteenth century to serve the double purpose of a private chapel and a reliquary for the Saviour's reputed crown of thorns, is not quite clear. Until a Memorial Service was held there during the World War, Mass had not been said in the Sainte-Chapelle for fifteen years.

On these records L'Abbé Delepine's singers have given us two motets of the sixteenth century Polyphonic school, an arrangement of an eighteenth century song, and a popular Noël. *La Nuit* was presumably at first a courtly and dignified song for a solo voice, which M. Noyon has harmonized. The second verse is given to a solo soprano with a pleasing voice, while the chorus hums a harmonized accompaniment. The stately elegance of Rameau is not thereby impaired. The old Noël opens with a gay tripping figure capitally done by the sopranos. This is followed by a typical French melody of the folk-song variety, and some rather clever weaving in of parts.

Less successful than the French songs are the two Polyphonic motets, one of the Spanish school, the other of the Flemish. Jachet Van Berchem is a little known sixteenth century Flemish composer, while the Spaniard, of a slightly later date, is very well known. These works are in themselves beautiful, but this rendition of them is not wholly so. Attacks, releases, phrasing, and dynamics are beyond criticism, but the quality of tone of the higher voices is metallic and unpleasing. Likewise the recording is none too good. A grinding, which completely distorts the singing, is evident in the Vittoria.

H. B. S.

BACH
B-90101

Dir, Dir Jehova will ich singen. One side and
Alles was Odem hat. One side. Both sung by Choir of the
St. Thomas Church, Leipzig, conducted by Karl Straube.
One 12-inch disc. \$1.50.

These are fine, vigorous, sweeping numbers. Sung by a thoroughly drilled choir and recorded with superb clarity and ample fullness, the music is eminently satisfying and delightful. The disc is admirable in every respect.

Musical Masterpieces

Schumann's Symphony in B Flat (Number 1, Opus 38). Played by the Chicago Symphony Orchestra under the direction of Frederick Stock, on four Victor Records in Album M-86 (Nos. 7306-7309), and in automatic sequence, Album AM-86 (Nos. 7310-7313). The symphony occupies seven record surfaces, the eighth is given over to *Pas d'Action* from Glazounow's *Scenes de Ballet*, Opus 52. List price, \$8.

This, the first of Schumann's four symphonies, is one of that wonderful flood of compositions written during the happy years immediately after the composer's marriage. Moreover, as Schumann himself said, it is a "Spring" symphony, and hence is a symphony abounding in melody and vital rhythm . . . a symphony of romance, of youthful enthusiasm, and of glowing colors. Hearing it now in the spirited interpretation of the Chicago Orchestra under Frederick Stock, one may well call to mind an admirer's exclamation: "The symphony is the apotheosis of spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones."

Ravel's Quartet in F. Played by the Krettly String Quartet on three double faced Victor Records in Album M-88 (Nos. 9799-9801) and in automatic sequence, Album AM-88 (Nos. 9802-9804). List Price, \$5.

The Quartet in F, more than any other single work of his, definitely established Ravel as one of the great composers of this century, and the beauty of the music has won for it an enduring place in the regard of music lovers. The Quartet is distinctly modern without being "advanced" in the extreme way that many find disconcerting. It has a genuine melodic appeal; the harmonies are fascinating. While remaining true to the string quartet style, Ravel has achieved an intriguing variety of tonal color from his four instruments. The Krettly Quartet, whose playing is recorded in this album, is one of the best known chamber music organizations in Paris at the present time. They play with a beauty of tone and delicacy of shading and phrasing, and with just the blending of poetry, grace, piquant wit, and energetic brilliance that interpret to perfection the subtly contrasted moods of Ravel's composition.

Wagner's Siegfried. Representative passages from the music drama performed by famous singers, conductors, and orchestras, on ten double faced Victor records in Album M-83 (Nos. 9805-9814), and in automatic sequence, AM-83 (Nos. 9815-9824). List Price, \$15.

Of the other music dramas that go to make up *Der Ring des Nibelungen*, two, *Die Walküre*, and *Die Götterdämmerung*, have already appeared in fairly complete recordings. This new *Siegfried* album, therefore, fills a distinct want, and the splendid work of the famous Wagnerian singers, conductors, and orchestras, and the beauty and realism of the recording will gain for it an enthusiastic welcome. Many of the most beautiful and important passages of the music drama are represented. Among them are: the scene of the forging of the sword, "Nothung"—one of the most remarkable of all musical creations for sheer exuberance and energy; the magnificent Prelude to Act III and the splendid scene that follows between Wotan and Erda; the lovely descriptive music (and in its original form) that is often played in an orchestral concert version under the title "Forest Murmurs"; the thrilling dramatic music that accompanies Siegfried's ascent of the mountain; and the major portion of the great duet of Brünnhilde and Siegfried—one of the most glowing and fervent love duets ever written. The artists include such world famous singers as Lauritz Melchior and Rudolph Laubenthal as Siegfried; Albert Riess as Mime (who has long been famous in that rôle); Schipper and Boechelmann as Wotan; Olczewska as Erda; and Frida Leider as Brünnhilde. Here is an album that every Wagner lover will want in his library.



Victor Division
R C A VICTOR COMPANY, Inc.
Camden, New Jersey

**COLERIDGE-
TAYLOR
THOMAS**

V-C1931

to

V-C1934

IMPORTED

Hiawatha's Wedding Feast: (a) You shall hear how Pau-Puk-Keewis; (b) But the gracious Hiawatha; (c) He was dressed in shirt of doe-skin; (d) Till the wind became a whirlwind; (e) Onaway! awake, beloved; (f) Thus the gentle Chibiabos; (g) And they said "O good lagoo." (Coleridge-Taylor.) Rendered by Walter Glynne (Tenor) and Royal Choral Society under the direction of Malcolm Sargent. Seven sides and
O Vision Entrancing. (Thomas.) One side. Sung by Walter Glynne (Tenor) with orchestra conducted by Malcolm Sargent. Four 12-inch discs. \$1.75 each.



The son of a native of Sierra Leone and an English mother, Samuel Coleridge-Taylor was born in London in 1875 and died in 1912. His peculiar musical talent is generally considered to be the direct result of his mixed race. The Hiawatha trilogy—*Hiawatha's Wedding Feast*, *The Death of Minnehaha* and *Hiawatha's Departure*—is commonly reckoned to be his crowning achievement; and of the three sections that comprise the work, the first, *Hiawatha's Wedding-Feast*, is perhaps best liked. Several influences—that of Wagner and Dvorák notably—are readily apparent in this music, but Coleridge-Taylor borrowed graciously and made such effective use of his pilferings that the result is very enjoyable, free from any signs of clumsiness. His conception of the Hiawatha legend may not be marked with any especial profundity or depth, but, then, neither is Longfellow's, and so the music is not to be sniffed at. It is a very effective and attractive treatment of Longfellow's pious verse—neither more nor less.

The recording and performance here are extraordinarily good, especially the former. The feeling of the concert hall is communicated persuasively, and the chorus and orchestra seem to be in just the proper places. Conducted by Dr. Sargent, the Royal Choral Society sings expressively and with enthusiasm, and the orchestra accompaniment is well played. Walter Glynne is unobjectionable in *Onaway! awake, beloved*. On the odd side of the set he renders Thomas' *O Vision Entrancing*, which comes off with only small success.

GRUBER

B-90100

Stille Nacht, Heilige Nacht. (Gruber.) One side and
O du frohliche, O du selige. One side. Both sung by the Berlin Singing Teachers Society conducted by Hugo Rüdel. One 12-inch disc. \$1.50.

HYMNS

V-36028

Hymns of Praise: (1) Oh Come, All Ye Faithful; (2) Lead Kindly Light; (3) Rock of Ages; (4) Holy, Holy, Holy; (5) Onward Christian Soldiers; (6) All Hail the Power; (7) Abide With Me; (8) Jesus Lover of My Soul; (9) Nearer My God to Thee; (10) Doxology. Two sides. Sung by Trinity Choir with pipe organ. One 12-inch disc. \$1.25.

Conducted by Professor Hugo Rüdel, who has directed the chorus of the Berlin State Opera in so many notable records, the Berlin Singing Teachers Society renders the two Christmas hymns with spirit and charm. It would be hard to imagine better recordings of these familiar pieces. . . . The *Hymns of Praise* are well known, and this excellently recorded disc will be highly esteemed by those who enjoy music of this kind.

COLUMBIA MASTERWORKS*

—New Issues—

RICHARD STRAUSS LE BOURGEOIS GENTILHOMME.

This fascinating suite, based upon Moliere's immortal comedy, contains some of the most delightful music ever written by Strauss. In its hilarious comic spirit, its revival of dance forms of the days of powdered hair, its fresh and infinitely varied invention, it may claim consideration as the greatest piece of incidental music in orchestral literature. This masterly interpretation introduces to America one of the most gifted of the younger French conductors.



Columbia Masterworks Set No. 148

Richard Strauss: *Le Bourgeois Gentilhomme* — Suite for Orchestra. By Walther Straram and Orchestre des Concerts Straram. In eight parts. \$6.00 with album.

BACH PRELUDES AND FUGUES (WELL-TEMPERED CLAVIER) NOS. 10 TO 17. With this notable issue Columbia continues one of its greatest undertakings, in the record presentation of Bach's Wohltemperirtes Klavier. Nothing that can now be said can add to, or detract from, the greatness of Bach's monumental work. The present issue is of especial interest in its inclusion of the marvelous 16th Fugue, one of the world's most perfect works of art. The set is played by one of England's foremost Bach interpreters.

Columbia Masterworks Set No. 147

Bach: *Preludes and Fugues (Well-Tempered Clavier) Nos. 10 to 17, for Piano-forte.* By Evelyn Howard-Jones. Four 12-inch records. \$6.00 with album.



RAVEL DAPHNIS ET CHLOÉ. BALLET SUITE FOR ORCHESTRA. The music of this renowned suite, for which we are indebted to Serge Diaghilef who suggested and first performed it with his celebrated Ballet, is regarded as Ravel's most considerable orchestral work and one of the glories of modern music. Its glamorous, heart-stirring measures are read with extraordinary sympathy and insight by M. Gaubert.

Columbia Records Nos. 67827-D—67828-D. \$1.50 each.

Ravel: *Daphnis et Chloé—Ballet Suite for Orchestra.* By Philippe Gaubert and Orchestre des Concerts Straram. In Four Parts.



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"Magic Notes"

VOCAL



- | | | |
|---|---|---|
| BEETHOVEN
B-90104 | { | Adelaide. Two sides. Sung by Heinrich Schlusnus (Baritone) with piano accompaniment by Franz Rupp.
One 12-inch disc. \$1.50. |
| GRETCHAN-
INOFF
RACHMAN-
INOFF
C-2306D | { | In the Silence of the Night. (Rachmaninoff.) One side and Over the Steppe. (Gretchaninoff.) One side. Both sung by Alexander Kisselburgh (Baritone) with piano accompaniment.
One 10-inch disc. 75c. |
| PECCIA
TOSTI
V-7318 | { | Lolita. (A. Buzzi-Peccia.) One side and L'Ultima Canzone. (F. Cimmino-F. Paolo Tosti.) One side. Both sung by Armand Tokatyan (Tenor) with orchestra.
One 12-inch disc. \$2. |
| LOEWE
C-DX65
<small>IMPORTED</small> | { | Der selt'ne beter: Der alte dessauer. (Litzau-Loewe.) Two sides. Sung by Ivar Andresen (Bass) with piano accompaniment by Franz Hallasch. One 12-inch disc. \$2. |
| ELGAR
HULLAH
C-2314D | { | Pleading. (Elgar.) One side and Three Fishers Went Sailing. (Hullah.) One side. Both sung by Louis Graveure (Tenor) with piano accompaniment by Walter Golde. One 10-inch disc. 75c. |

Adelaide, Op. 46, is one of Beethoven's earlier efforts. It was dedicated to the poet Matthison and published in 1797. Schlusnus' faultlessly managed interpretation has been recorded admirably, and there is a good piano accompaniment by Franz Rupp. . . . The Rachmaninoff and Gretchaninoff songs are sung in English. They are enjoyable pieces, effectively rendered and recorded here. . . . Armand Tokatyan sings his numbers earnestly and with a great display of emotion, but somehow they fail to make much of an impression. That he is unable to make much of the songs' vacuous platitudes is not, of course, his fault. An orchestral accompaniment adds nothing to the value of the disc. . . . Ivar Andresen and the skilful Dr. Hallasch of Munich are heard once again in a superlative recording. Andresen's interpretation is perfectly realized, and the recorders have performed their labors with great skill and discretion. . . . Graveure sings with taste and dignity. The Elgar song is not very impressive, nor, for that matter, is the popular Hullah piece. John Pyke Hullah was born in Worcester in 1812 and died in London in 1884. He wrote a quantity of vocal music, of which much still remains well-liked in certain quarters.

Outstanding New Victor Records

The Opera Season is signalized in this month's list of New Victor Records by a number of splendid operatic recordings; and the approach of the holidays is heralded by the perennial Christmas favorite, the "Pastoral Symphony" from Handel's "Messiah," played with the superlative finish one expects from Stokowski and the Philadelphia Orchestra. Other exceptionally fine recordings add to the list just that touch of variety which is the "spice of life."

Meistersinger—Wahn! Wahn! Ueberall Wahn! (Mad! Mad! All the World's Mad!) (Wagner) and

Meistersinger—Ein kobold half wohl da! (An Imp Wove the Spell) (Wagner). Sung by Friedrich Schorr accompanied by the Berlin State Opera Orchestra, on Victor Record 7319. List Price, \$2.

Der Fliegende Holländer—Traft ihr das Schiff (The Flying Dutchman—Santa's Ballad) (Wagner) and

Der Fliegende Holländer—Doch dass der arme mann (The Flying Dutchman—Santa's Ballad) (Wagner). Sung by Elisabeth Rethberg on Victor Record 1477. List Price, \$1.50.

Faust—Kermesse—Vin où bière (The Fair) (Gounod) and

Faust—Ainsi que la brise légère (Waltz and Chorus) (Gounod). Sung by the Metropolitan Opera Chorus on Victor Record 9697. List Price, \$1.50.

Lolita (Buzzi-Peccia) and

L'Ultima Canzone (The Last Song) (Cimmino-Tosti). Sung by Armand Tokatyan on Victor Record 7318. List Price, \$2.

Chant D'Espagne (Song of Spain) (Sama-zeuilh) and

(1) **La Canción del Olvido** (Spanish Song) (Serrano-Persinger); (2) **Rondo** (Spohr-Persinger). Played by Master Yehudi Menuhin (violin) on Victor Record 7317. List Price, \$2.

Fandanguillo (Torroba) and

Preludio (Torroba). Played by Andrés Segovia (guitar) on Victor Record 1487. List Price, \$1.50.

Messiah—Pastoral Symphony (Handel) and

Prelude in B Minor (Well Tempered Clavichord, Vol. I, No. 24) (Bach). Played by Leopold Stokowski and the Philadelphia Orchestra on Victor Record 7316. List Price, \$2.

Sakuntala—Overture (Goldmark). Played by the Victor Symphony Orchestra on the four sides of Victor Records 22535 and 22536. List Price, 75c each.



Victor Division
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VIOLIN



SAMAZEUILH
SERRANO
SPOHR
V-7317

Chant d'Espagne. (Samazeuilh.) One side and
(a) La Cancion del Olvido. (Serrano-Persinger.) (b) Rondo.
(Spohr-Persinger.) One side. Both played by Yehudi Menuhin
(Violin) with piano accompaniment by Louis Persinger.
One 12-inch disc. \$2.

KREISLER
C-50257D

Liebesfreud. One side and
Liebesleid. One side. Both played by Efrem Zimbalist (Violin)
with piano accompaniment. One 12-inch disc. \$1.25.

Gustave Samazeuilh was born in Bordeaux in 1877. He received his entire musical education from E. Chausson and Vincent d'Indy. Among his works are pieces for orchestra, a quantity of chamber music, songs and many arrangements of works of d'Indy, Debussy, Franck, Dukas, Duparc, Fauré, Bordes and Ropartz. Yehudi Menuhin, who plays here his *Chant d'Espagne*, continues to astonish and delight the musical world. Only a few days ago, indeed, he appeared in Vienna for the first time, scoring a tremendous success and moving otherwise staid critics to glowing superlatives. These pieces are rather slight, but they are pleasant enough, and Yehudi plays them with fine grace, verve and feeling. . . . Having recorded a Brahms Sonata, Zimbalist apparently believes it high time to get back to the well worn paths, and so this month we are favored with brand new versions of Kreisler's *Liebsfreud* and *Liebesleid*. In the latter, incidentally, the label carries the names of Drigo and Auer without mentioning Kreisler. By this time, though, it is doubtful whether anyone cares much if this piece is labelled correctly or not.

MISCELLANEOUS



COCTEAU
C-DFX40
and
C-DFX41
IMPORTED

La Voix Humaine—Pièce en un acte. Four sides. Read by Mme.
Berthe Bovy, Sociétaire de la Comédie Française.
Two 12-inch discs. \$2 each.

Instead of music these records give a one act, one character play. Its author, Jean Cocteau, versatile and truly brilliant young Frenchman, has turned his hand with an easy grace and marked success to numerous forms of art, including poetry, fiction, drama, drawing, ballets and art and music criticism. He has been called the veritable playboy of Paris, the first champion of all advanced art movements and the most precocious dilettante of our time. His preoccupation with music has been great: he dedicated his curious collection of sketches, *Le Potomak*, to Strawinsky; Eric Satie wrote the music for one of his ballets; and he is noted as the protagonist and apologist of the Group of Six.

(Continued on page 433)

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10TH AND WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

The play here recorded contains, however, no musical sidelights. It is the telephone conversation of a woman talking with her lover a few days after they have decided to separate. Her voice is infinitely expressive and gradually the situation unfolds before you. Gradually you understand that he is leaving her to marry, that she is utterly miserable, yet makes him not even the shadow of a reproach, and that she loves him unreservedly. The conversation is complicated by the breaking off of the connection, while the woman waits in an agony of suspense for its resumption. She feels that the telephone wire is the last bond between them.



Madame Bovy first gave this play at the Comédie Française. Here her reading is superb. You are caught and held by her voice, moved by her emotion and carried along breathless from stage to stage of the conversation. The French itself is beautiful, both in its phraseology and in its rendition, and should afford great pleasure simply for its sound. Students, anxious to perfect their pronunciation, will find these records valuable.

C. A.

TORROBA
V-1487

Fandanguillo. One side and
Preludio. One side. Both played by Andres Segovia (Guitar).
One 10-inch disc. \$1.50.

Segovia's superb guitar playing is pretty well known by now, and his position in the musical world is securely established, so that to comment here on the qualities of his work would be superfluous. The recording succeeds in bringing out his graceful and poetic interpretations clearly and without distortion, and the tone of his instrument is reproduced impeccably.

SCARLATTI
MOZART
C-DX53
IMPORTED

Toccatina. (Scarlatti.) One side and
Pastorale Variations with Cadenza. (Mozart.) One side. Both
played by Regina Patorni-Casadesus (Harpsichord).
One 12-inch disc. \$2.

SCHUBERT
COUPERIN
PROKOFIEFF
O-166.232
IMPORTED

(a) Moment Musical. (Schubert-Renié.) (b) La Commere.
(Couperin-Renié.) One side and
(c) Prelude. (Prokofieff.) One side. All played by Henriette
Renié (Harp). One 10-inch disc. \$1.25.

Mme. Regina Patorni-Casadesus is a member of the Société des Instruments Anciens, and so it would be imagined at once that her harpsichord playing would be uncommonly skilful. It is. The instrument's tone can very easily become monotonous, but the player here gives performances so sparkling and varied that this fault never once becomes apparent. The label neglects to make it clear whether the Scarlatti represented is Alessandro or Domenico, but it is probably the latter. Domenico, the son of Alessandro, was a celebrated composer for and player on the harpsichord. The *Toccatina* is graceful, and the player renders it deftly and forcefully. The attractive Mozart variations, too, are cleverly played. . . . It is not likely that anyone will confuse harpsichord and harp. Mlle. Renié is a proficient performer on the latter, and in the three pieces given here she has the advantage of excellent recording which does not distort the tone of her instrument. The familiar Schubert piece is played delicately, as is the Couperin. Both of these were arranged by Mlle. Renié. The Prokofieff number, which probably will be of most interest, is elaborate, nimbly executed by the soloist.

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CORRESPONDENCE



A Difference of Opinion

Editor, *Disques*:

Having read your review of Strauss' version of Mozart's G Minor Symphony, I scarcely thought it worthwhile even to give the set a casual hearing. But I have long been wanting a satisfactory G Minor, and so, impelled more by curiosity than anything else, I listened to a couple of sides. They seemed to me to be so good that I heard the whole work, and finally ended up by purchasing the album.

To me it seems to be an extraordinarily good reading. While it is true that the recording could be bettered, nonetheless I do not think it is at all objectionable; certainly it doesn't prevent me from deriving a great deal of pleasure from the records. Nor do I find Strauss' reading "oddly flaccid, commonplace and ineffective." It seems to me that Strauss manages to get a good deal from the score, and I like the leisurely way in which he takes it.

Even so, I appreciate your giving your honest opinion of the set. I present mine here merely that there may be some other collectors who, like me, would find Strauss' reading immensely enjoyable, but who, reading your review, might not think it worthwhile to hear the set.

J. FINLEY BROWN.

Richmond, Va.

Arrangers of Schumann's Carnival

Editor, *Disques*:

In your review of the Schumann *Carnaval*, played by the London Symphony Orchestra, you say "Who is responsible for the arrangement remains a mystery; the label merely says 'arranged for Russian Ballet.'"

If this is the arrangement made by M. Michel Fokine for Serge Diaghileff's Ballet Russe, which it undoubtedly is, it was orchestrated by Rimsky-Korsakow, Liadow, Glazounow and Tchernepine.

I have my program books for authority on this statement.

R. G. WAITE.

Schenectady, N. Y.

All Is Not Well In St. Paul

Editor, *Disques*:

It is not an oversight that I have not subscribed for *Disques*. Records for some time have been made carelessly, sometimes atrociously bad—yet, all are praised by writers reviewing the records. The *Etude* not long ago praised two recent Brunswick records (Brailowsky playing de Falla's "Ritual Fire Dance," etc.; Sittard playing a Reger Toccata, etc.). The tone was allegedly very good. I ordered them and sent them back. On the "Orthophonic" Victrola they were nothing but fluctuating pitch, absence of harmonics and mediocre interpretation; the worst examples I ever heard. And Brunswick has done many such bad things. Many of the new Victor records, too, are bad, all the new piano recordings being bad or indifferent, often worse—much worse—than older acoustical recordings. The new radio phonographs will handle very indifferent records passably, and evidently the slovenly recording methods "trust to this machine" to take care of all defects. But not everybody can at once afford to have a really good tube phonograph. Sittard's organ playing for Polydor is praised very highly and two of his records are really fine. Sittard's Brunswick recording, too, is praised, but it is infernally bad. I find it too risky to depend on other people's recommendations and to buy records I can't return. My own demands are very exacting as to tone, *interpretation* (rarely very good) and freedom from blare. So I'm not subscribing for *Disques* because I won't buy the records like a pig in a poke. And especially as long as I have the Orthophonic instead of a radio phonograph. This is too great a risk for me. Records, too, are very expensive if one desires great masterpieces and with any but tube phonographs they are soon worn, even if one uses Tungstone needles exclusively. Pathé records were guaranteed to play 1000 times without showing signs of wear. But those times are past.

H. K.

St. Paul, Minn.

BOOKS

Bach, The Master: A New Interpretation of His Genius. By Rutland Boughton. New York: Harper & Brothers. \$4.

Bach's story is not essentially different from that of any other artist indisputably of the first rank. It is, at bottom, simply the immemorial story of the artist in bitter and unceasing conflict with his surroundings. So that when the author of this new study of Bach tells us that the tragedy in the composer's life is that "of an artist whose inmost nature and external material conditions are in irreconcilable opposition," he is really only retelling a by now thrice familiar tale.

A familiar one it is, to be sure, but certainly never a dull one. There is, indeed, no situation more profoundly interesting and more revealing in its implications than that of an artist cast in a hostile and unsympathetic environment. It is a situation in which, sooner or later, every artist inevitably finds himself. The interesting thing about the situation, of course, is the manner in which the artist reacts to it. By the manner in which he handles it his stature as an artist can be pretty accurately measured. But it is not sufficient—it is even downright misleading—to say that genius infallibly surmounts all obstacles, all discouragement. For, the popular view notwithstanding, it doesn't. Such a concept, it must be obvious, is based on extremely flimsy evidence; its strongest and surest appeal, indeed, is to sentimentalists, who are incorrigibly fond of ascribing to geniuses all sorts of fabulous powers that in reality are utterly foreign to them. The late Charles Horton Cooley, whose contributions to sociology have not yet received sufficient recognition, spent considerable time and effort in exposing the fallacy of this pleasant belief. It was his idea—and the latest developments in biology have pretty definitely established its soundness—that the individual mind is actually only a social product, that the production of geniuses from one age to another is relatively uniform, and that environment determines to an unsuspected degree which geniuses shall achieve genuine greatness and which shall not.

Mr. Boughton believes that Spitta, Schweitzer and Terry did not attach enough importance to the relation between Bach and his work and between that work "and the civilization of which Bach's art is perhaps the finest flower." "Spitta," he continues, "seems to have been puzzled by it. Schweitzer al-

ludes to it almost in a tone of annoyance. Doctor Sanford Terry in his recent *Life* refers to it sympathetically, but does not follow up its significance in the composer's creative career." Mr. Boughton thus gets off to a fine start. And it can be said in his favor that not once does he allow the reader's interest to wane. "Bach's business as a true artist was not to show how surprisingly different he was from other musicians; it was rather to prove by his manner that he was *not* divided from those of his predecessors and contemporaries whose aims and workmanship were good. Greater soul though he was, it was not his business to cultivate an uncommon style. That could be left to the arty persons who had only platitudes to babble. For Bach, who had only the need to express serious common things which the majority of men were too weak or cowardly to express, the common musical tongue of his day was good enough. Of course, the very fact that he had bold and rebellious things to utter in a world where courage and revolt were uncommon caused him to use the common tongue in uncommon ways."

The principal fault of the book lies in its loose construction. It is too sketchy. It is filled with lively, thought provoking ideas, but they are seldom carried through to their logical conclusions. It is as if Mr. Boughton were pressed for time and space. This is often disconcerting and disappointing, and the book accordingly loses a great deal of its force and effectiveness. Nonetheless, Mr. Boughton, who is an English composer of some importance, has opened up an interesting field, and his efforts merit attention. An appendix contains a list of gramophone records, together with critical notes.

An Outline of Musical Knowledge. By Harry Krinke. New York: G. Schirmer (Inc.). \$1.25.

The subtitle of this book runs thus: "A Guide for the Student's Research To Promote Musicianship and To Afford a Background of Musical Information for the Music-Student." The book is different from most such volumes in that, though it asks questions, it doesn't answer them. The student is thus compelled to do a little investigating on his own account, and facts gained this way generally stick in the memory. The questions are well chosen.

